



THE NEW YORK



DRAMATIC MIRROR

VOL. LXIV., NO. 1652

NEW YORK, SATURDAY, AUGUST 20, 1910.

PRICE, TEN CENTS.



MARGARET ANGLIN AS ANTIGONE

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

Published every Tuesday in New York. Entered as Second-Class Mail Matter.

PUBLISHED BY
THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President
LYMAN O. FISKE, Secretary and Treasurer

121 West Forty-Second Street, New York

Chicago Office, 49 Grand Opera House Building
Otis L. Colburn, Representative

Remittances should be made by cheque, post office or express money order, or registered letter, payable to the Dramatic Mirror Company.
Registered cable address "Drammirror."

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$35; Half-Page, \$65; One-Page, \$125.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Station, Carlton St., Regent St., and Durr's Agency, 17 Green St., Charing Cross Road, W. C. In Paris at Brenano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

NEW YORK, ... AUGUST 20, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

The Usher



Chicago managers who sought at the late Illinois Legislature to procure a necessary amendment to the State labor law which now practically prohibits children from appearing upon the stage were confronted, it seems, by a "suggestion" that they should maintain a lobby at Springfield for that purpose.

Several Chicago managers were cited before the Sangamon grand jury to testify as to their knowledge of this matter. Harry Askin told of his visit to the office of Speaker Shurtelf in Chicago in regard to the child labor bill. He was accompanied, he said, by Milward Adams, another member of the Theatrical Managers' Committee, appointed to work for the passage of the bill.

During their call, Mr. Askin said, it was suggested that the theatrical managers send a big lobby down to Springfield to urge the passage of the measure permitting children on the stage. He also said it was suggested by a member of the Legislature, present at the conference, that it would cost a great deal to maintain a lobby in Springfield and that the passage of the bill might mean an expenditure of perhaps \$5,000 or \$10,000 or even \$15,000.

This was all there was to the matter, declared Mr. Askin. No member of the Legislature made any demand that money be raised or had offered to assure the passage of the bill for any amount of money.

Later Mr. Askin testified it was mentioned at a meeting of the Theatrical Managers' Association that a member of the Legislature had stated that it might cost all the way from \$5,000 to \$15,000 to get the bill passed, and the managers had declared they could not afford to spend any money for such purpose.

Lincoln J. Carter, the next witness, said he had gone to the office of a law firm in Chicago in company with Milward Adams and Harry Askins to have the bill drafted. He did not remember the name of the firm. They were to come later and bring the bill with

them. He did not accompany the other members of the committee on the second visit. No one had ever told him that any member of the Legislature had asked money for the passage of the bill.

Percy Hammond, a dramatic critic, testified to conversations he had with Mr. Askin and Mr. Carter. He said that Mr. Askin had told him a member of the Legislature said it might cost from \$10,000 to \$15,000 to pass the child labor law, but that Mr. Askin did not say any offer had been made by a member of the Legislature to bring about the passage of the bill for any monetary consideration.

These managers, of course, are held absolutely blameless as to any suggestion of graft in this matter. The publicity thus given to the "suggestion" of legislators should make the passage of the desired amendment an easy matter at the next session of the Legislature.

The prohibition of children from appearing on the stage in Illinois is a disgrace to a civilized community, and no lobbying should be required to change the existing law.

The late Clyde Fitch was a persistent and an intelligent collector of art objects, his various residences being almost literally museums of curious, artistic and valuable pieces picked up by him during his travels abroad.

Something of his trend in this direction was disclosed in the stage embellishment of several of his plays in the material adornment of which he had an insistent part.

The latest bulletin issued by the Metropolitan Museum of Art notes among the recent accessions the Clyde Fitch collection of wax portraits, presented by the parents of the dead dramatist; a bronze mortar of Italian workmanship, dated in the year 1544, and some Barye bronzes. One of these is a tiger devouring a crocodile, another, a candelabrum, is embellished with the figures of the Three Graces and three larger nude figures. There are two more Barye bronzes, one a prancing horse, the other a beagle.

The dramatist's love for such objects is thus illustrated, and his note in this field perpetuated in a fitting place.

The measures taken against advertising on billboards in various cities will bear heavily against types of pictures that long have been used to promote interest in a certain class of plays.

A case that has just arisen in Los Angeles, where a new ordinance discriminates against the display of "scenes depicting murder, robbery, hold-ups, shootings, stabbings, assaults, clubbings and the beating of persons," is in point.

A Los Angeles theatre manager has been arrested for an alleged violation of this ordinance, and the prosecuting attorney of that city declares that arrangements have been made to closely scrutinize the billboards, and that infractions of the new law will result in the arrest and punishment of all offenders against it.

There is an amusing development in Philadelphia over the testimonial dinner tendered to Oscar Hammerstein in that city after he had performed his operatic marvels there.

The Mayor of Philadelphia and both branches of its councils have approved of an appropriation of more than \$1,400 to pay for the food and wines consumed by the deadheads who attended the function.

It appears that 219 of the guests paid for their entertainment on the theory that all who partook of the good things spread in Mr. Hammerstein's honor had made good.

But 140 of the participants dodged the finance committee, and thus the city is called upon to pay for them.

Antonio Fuentes, the famous Spanish bull fighter, has signed a contract to appear in eight engagements at Mexico City during the centennial celebration for the sum of \$80,000, or \$10,000 a "performance."

One of the newspapers of New York makes this announcement more picturesque by saying that this is more pay than a prima donna gets, and almost as much as a star pugilist.

True. But the prima donna, aside from the question of art, runs no risk of personal injury or death, and even the star pugilist is willing to take punishment.

So the Esperantists, during their meeting in Washington, are to perform Shakespeare's As You Like It in Esperanto.

The result may be as the Esperantists like it, but how about the public?

PERSONAL



Photo Dover St. Studios, London.

MATTHEWS.—A. E. Matthews has come, played and conquered. Arriving here without prestige and with his name practically unknown on this side, he has by his performance in Love Among the Lions established himself as a light comedian of no little ability. In a slight role with much attendant "business," which in less able hands would certainly be overdone, Mr. Matthews makes one forget for the time being the improbability of his actions. He has a quiet manner of procedure which seems common to all the English comedians, and which is quite foreign to American comedians. The latter have a nervous manner, more life and a more rush-headlong way of getting results. Mr. Matthews cannot be compared with William Collier. They are diametrically opposite types, but excellent representatives of their respective nationalities. Much like George Arliss is the young Mr. Matthews, but such a comparison is unsatisfactory, for Mr. Arliss was schooled in English methods long before he came to America and such a similarity is, therefore, to be expected. Whether Love Among the Lions becomes a Broadway success or not (one can never predict the verdict of fickle Broadway) it will have accomplished the introduction of another clever young man to American theatregoers.

LIPMAN.—The opening of The Simple Life at the Hackett, which was originally announced for last night, has been indefinitely postponed to allow Clara Lipman to produce her new play, Le Mariage de l'Etoile (The Marriage of a Star) there. The new play is by two French authors, Alexandre Bisson and Georges Thurner, and was seen last season in Atlantic City under the name of Marjory's Mother. It is a long time since Miss Lipman has appeared in New York, or elsewhere, for that matter. She has been resting since the season of 1906-1907, when she appeared in London in her own play, Julie Bon-Bon. She had previously appeared in the same place in this country, where she co-starred with her husband, Louis Mann. Though inactivity and retirement is one of the worst enemies for the actor, Miss Lipman is still pleasantly remembered for her excellent work in The Telephone Girl and All on Account of Elisa.

GEORGE.—Grace George is to have the leading role in the New York production of Margaret Mayo's new farce, Baby Mine. Miss George this past season has done some hard work. She interrupted her tour in A Woman's Way to appear at the New Theatre in The School for Scandal, playing Lady Teazle, a part which she had long been wanting to try. Her trial was eminently successful. Resuming her tour in A Woman's Way she traveled the country to the Coast, in the meantime producing Mrs. Partner, Husband and the Best People. A few weeks' trip to Europe has been the ambitious Miss George's only rest.

VON POSSART.—The German comedian, Ernest von Possart, is announced for a ten weeks' season in America this Fall. Possart has not visited this country for two decades. On his last visit, besides presenting Shakespearean revivals, Mr. Possart offered several plays new to America. His engagement was played at the Amburg Theatre, now known as the Irving Place, and was a notable event. With the English actors in this country next season, and with Sarah Bernhardt representing the French stage and Ernest von Possart the German, this is destined to be a memorable year in theatricals.

IRVING.—Isabel Irving will appear next season with John Drew in his new comedy, Smith, which opens at the Empire, Sept. 5. Miss Irving has been spending the Summer in and around Paris. Her vacation was a combined pleasure and study trip. Miss Irving wished to study the French theatres. The result of her investigations is that she has returned to America more than ever proud of the American stage.

The New York Dramatic Mirror

NEW YORK, SATURDAY, AUGUST 20

Optimism in the Theatre

ABOVE ALL OTHER THINGS, optimism must prevail in the theatre, where in fact it does actually prevail. From the humblest among its workers to the highest, this is the touchstone.

There is no other field of effort in which ill-fortune or frustration of plans makes for as little real discouragement as in the field of the theatre. In any other field, where a venture proves unsuccessful its promoters are at once set back to a state of fear and inactivity. In the theatre failure serves but to inspire to new effort.

The theatre in this country, where subsidy and subvention are unknown and paternalism has no aiding function, has come to be a great commercial institution—a great industrial organization. It could be nothing less and live and have purpose. It could not be artistic otherwise, and that in the main it is artistic the public can testify. The public has certain standards—a variety of standards, if you will—that it is the business of managers to meet; and there are few managers among those most active in variety of enterprise that would hesitate a moment in aiming at high standards if they could see the way to attainment.

There is a large percentage of failures in most business fields outside of the theatre, but failures in other fields are matters of slow determination. They involve periods running from months to years. Yet in one respect their results are alike. The man who loses the bulk of his means in a business is no more timid about venturing again than is the man to whom failure is but an incident. In most other fields than that of the theatre conservatism rules and caution is always evident.

The percentage of failures in theatrical exploit would turn a man used to other fields of investment to pessimism and inactivity. Yet it has no such effect upon the theatrical manager. He may fail not only in one or two ventures but in many, yet he retains his nerve and is optimistic as to the future. His ambition remains as vital as ever, and he continues even in the face of what in other fields would be regarded as disaster.

It is doubtful if one play in ten produced, on an average, gains a measure of public approval that will recoup its producer for the money invested, the labor he bestows upon it, and the time he devotes to it. Yet managers in the face of this condition of things continue resolutely and happily to woo fortune and gratify an ambition to do things worth while in the sense of admirable endeavor as well as in the sense of pecuniary reward.

That there are compensations in the business of catering to the public in this field aside from mere money-making is evident. Otherwise how can the persistence of managers in the circumstances be explained? There is hard work in the vocation of the manager who shows results, yet that work in itself has pleasing phases. It abounds in artistic contacts, it is so many-sided that it fascinates, and even where pecuniary results are disappointing there often is an artistic satisfaction beyond purchase. Rewards in any field of effort are not always to be classed with the merely material.

Thus optimism prevails in the field of the theatre, for it is with the artist who acts as it is with the manager who perseveres, and it is with the minor figures who in lesser prominence assist in making up the great mechanism of the stage as it is with those more in view and more responsible.

The great public has little conception, much as may be published of the pains taken in the selection and preparation of plays for its amusement and inspiration, of the discouragements that in its exacting habit it imposes upon those who cater to it in this field. But it owes more to the ambition, the earnestness and the persistence of the people of the stage than it can realize from its survey of results upon which it passes a judgment from which there is no appeal.

A Passing Popularity

A WESTERN WRITER INSISTS that the death-knell of the smart-dialogue play is sounding. "The ineffectiveness of this drama," he says, "no matter how thoroughly spiced with epigrams it may be, has been convincingly shown." And he goes to London to cite the examples of several plays by literary lights and by lights that may be called socially revolutionary rather than literary that have recently failed to prove his contention.

This declaration naturally would include among the class of writers whose plays are now failing no less a personage than BERNARD SHAW, whose pieces meant for the theatre have been an intellectual delight to many whose conventional ideas have by them suffered shock, yet SHAW has had "a day in court" that should satisfy even an egotist.

The public runs after novelty, and its taste is momentarily pleased by things that will not go successfully into a steady dietary. There is always a recurrence of appetite for food consistent with normality, and in the drama this is essentially true. SHAW's waning vogue as a "dramatist," perhaps, is shown in nothing more clearly than the promised renaissance of OSCAR WILDE as a dramatist. The intellectual public still wants something of the skillful juggling with ideas for which both writers are noted, but it turns to WILDE because with all of his paradox he affords more dramatic art, consistency and strength than his successor.

On the whole, while aberrations of taste may intervene, the drama, whether it be comedy or a deeper and more serious form of play, comes regularly into its own. No succession of brilliant mental flashes, no gift for witty thrust and repartee, can take the place of movement—action—happening—veritable drama in its essences—for life is made up of movement rather than reflections upon it, and the drama must simulate life.

Pests with a Pull

THE BELL RINGS and the curtain rises on another dramatic season.

All the familiar figures are here again—the critics, back from pleasant vacations during which they whetted their scalping-knives; the expectant audience, with a fresh appetite for the play; the anxious manager, with his ear to the ground, and—of course—the ticket speculators on the sidewalk.

These robbers, licensed by the municipality to prey upon citizens and the city's visitors, are plying their trade with more vigor than usual. Evidently they are hungry for spoil after the lean and arid pause between seasons, for they throng about the doors of the theatres now open, shouldering one another in their efforts to get at their prospective victims, blatantly importuning the public to submit to the skinning process, and altogether surpassing the famous pullers-in of Baxter Street in its old-time activity.

A few nights ago a ticket speculator was arrested for annoying people in the usual manner of his kind at the portals of a theatre on Broadway. The police magistrate before whom he was arraigned fined him and announced that the next speculator brought before him would be sent to jail. But it is unlikely that partial relief will come from this source, as Magistrate MURPHY appears to be the only man on the police bench who is inclined to prescribe that sort of chastisement to these pernicious pests.

All the efforts of the Managers' Association and others in the past to abate the speculator nuisance have come to naught. As the *New York Times*, advertizing to this subject, cautiously suggests, "the speculators seem to have a pull." The speculators have demonstrated time and again that they have a pull—a pull that is stronger than public sentiment, newspaper opinion, and the combined influence of the theatre managers of this city—and they have used it to defeat or to nullify every attempt to procure either the restriction or the abolition of their pestiferous traffic.

Undoubtedly there have been cases where certain managers have been secretly in league with the sidewalk speculators or their employers, but these cases have been happily the exception rather than the rule. There is no doubt whatever that the majority of managers are as disgusted with this species of legalized robbery as are their patrons, but they acknowledge their inability to stamp it out under existing conditions. The city licenses these men to hold up the public. The only way to change this anomalous and disgraceful situation is to repeal the existing ordinance that gives it authority, and substitute a measure that will make ticket speculating illegal.

There is reason to believe that under the honest and healthful régime of Mayor GAYNOR—the attempt to assassinate whom last week has resulted in demonstrating the universal and high regard he has won during the brief period that he has presided over our city government—another earnest effort to crush out the nuisance would meet success. Pulls have not seemed to stay the sturdy Mayor in his herculean task of cleaning our Augean stables, and it is highly probable that the speculators' particular brand of that article, although hitherto exercised potently, would not again prevail.

THE MATINEE GIRL



Photo Abbey, London, Eng.

JULIA JAMES.

CROSSING with the Our Miss Gibbs company was a liberal education in how to acquire cheerfulness under homesickness. Fred Wright, the comedian, displayed a photograph of curly haired, three-year-old Fred Wright, Jr., who hugged the paternal leg and begged "papa not to go on the ship and leave me."

When the memory became too poignant Mr. Wright seized some member of the English company, pulling him or her bodily out of the deck chair, and marching the thirteen laps around the ship's deck that made a mile.

Beautiful Molly Lowell, pulling the corner of her steamer hood over her eyes when the image of the daughter with whom she had parted at Southampton was too insistent, started the American song, "John Brown."

Gordon Kent, like Miss Lowell (his "first time over"), kept down the lump in his throat by practicing love songs in his sweet, lyric tenor in the saloon every afternoon at three. Ethel Cadman, coming back for her second season in the Arcadians after a nine days' visit to her English home, assured them: "America isn't so bad, you know. You may quite like it. I do." Clever Jean Aylwin retold every Scotch joke she knew to prop up her sinking spirits.

Little Julia James, the youngest one of the company, who came from school at Margate to the stage of London three years ago, following Denise Orme when that stage beauty forsook the musical comedy stage for matrimony, and who is to sing "Bedtime at the Zoo," cheered herself and combated seasickness with Scandinavian philosophy.

Jane Laurel's stage name is the gift of Cecelia Loftus. When she made her first stage appearance she used her family name, Jane Malcom. It was Miss Loftus who suggested the substitution of Laurel. "But isn't it a little egotistic?" objected the then Miss Malcom.

"No. I'll answer for that. It will come, the laurel," insisted Miss Loftus.

A fairly good prophecy of the short and successful career of this new member of John Drew's company!

Helen Ware made two distinct hits on her passage back from the other side. One when she lost her heart to the wistful eyes of a senile emigrant lad aged ten and gave him a watch. The other was achieved by her reading Jack Hazard's "Just Plain Dog," at the ship concert.

One of the strange coincidences that fate flings at us for our confusion is that John McCloud, one of the splendid characters that glorify fiction and illuminate daily life, Edwin Milton Royle drew from life, for his published sequel to the Squaw Man, "The Silent Call." The original was Judge Royle, the author's father, an eminent Western jurist. A shadow upon the coincidence was the fact that the book reached his father's home when Judge Royle lay upon his deathbed, and the father never looked upon the sketch he had inspired.

Lorena Atwood, following the Matinee Girl's published advice when in doubt about the manner of your vacation to go back to the old home and take a mental inventory, is resting among the redwoods of California.

Wilfred Lucas began rehearsals of The Chorus Lady last week with a chastened spirit. After he had entertained a crowded cabin by reading stories of the habitation in the oddly fascinating French Canadian dialect, a man who had lingered long and often in the smoking room, slapped him resoundingly on the shoulder and remarked:

"Bully ole fel'. Ye're bes' ever. Been in Italy

three times an' never heard a better Italian accent."

Mrs. Arnold Daly, arriving from Europe, sped at once to a camp in New Hampshire where nine-year-old Blythe Daly awaited a report of her. For the journey Mrs. Daly was careful to choose her most becoming gown and most youthful hat.

Some women dress for their husbands. Others for their women friends, but Mrs. Daly has dressed for her daughter Blythe ever since two years ago, when this conversation drifted into her window.

Blythe: "Who's that lady calling to you?"

Blythe visitor: "My grandmother. She's calling me. I must go."

"Why?"

"Grandmother's old, and I must mind her, mamma says."

"Pshaw! I don't go the first time my mother calls me, and my mother's the oldest woman in the world."

The local judge, meeting Mrs. Arthur Stringer (Jobyna Howland) at her Summer home in Canada, expressed his admiration of the Junoesque actress to her husband.

"She is statuesque," observed his honor.

Mr. Stringer shook his head.

"No?" In the jurist's tone surprise and indignation mingled.

"No," retorted the author. "No woman is ever statuesque to a man after he has seen her climb a cherry tree."

The consensus of actorial opinion about buying clothes in Paris is, "What's the use?" Catherine Countess exemplified this when she tripped down the gangway of a recently returning transatlantic steamer into the arms of an admiring friend.

"How stunning you look in that golden shade of brown," gushed the friend. "And that hat's a dream. Paris?"

"No," returned one of the best frocked women on the stage. "Grand Rapids."

Which proves that it doesn't matter half so much what you wear as how you wear it. In the shops of Paris they mistook Josephine Victor, who paused and made some purchases on her way to her birthplace, Ruda Pesth, for a Parisian, because she could walk in a hobble skirt without stumbling, and carried a red silk parasol as unconsciously as though it were black. To this mistake she says she owes saving fifty per cent. on her purchases, she deriving the benefit of the native prices, instead of those charged to *prima facie* Americans.

THE MATINEE GIRL.

MARGARET ANGLIN AS ANTIGONE.

The production of Antigone in the Greek Theatre at Berkeley, Cal., on the night of June 30, was the most notable performance, according to common report, that has ever been undertaken by the University of California, and that is saying much when one stops to recall the various plays that have been presented there by the greatest professional actors and actresses of the times. Antigone was under the management of George Riddle, who came from Cambridge, Mass., to direct it. Mendelssohn's music was played and sung, under the direction of Dr. J. Fred Wolfe. Professor Percy Anderson, of London, designed the costumes. Dean Plumtree's translation was the text used.

On the following day the San Francisco papers burst into eulogies which are almost unique in their fervor. Whatever variations they exhibit in their estimate of other matters, they are unanimous in their unreserved praise of Margaret Anglin's work in the title-role. Two critics pointed out the fact that although Miss Anglin's Antigone was not Greek in the strictest sense of the word, because actresses were unknown on the Greek stage, still she was something much nobler—she was universal. This Antigone was not the woman of a special time or of a special place; stepping out from such finite shackles, she was as human and as wonderful to the seven thousand in that California audience this Summer as she could have been to Athenian audiences twenty-four centuries ago. Can any word be added to this? In obtaining this marvellous effect two elements contributed largely—Miss Anglin's sonorous voice and her physical grace. Both were informed by her conception of the woman's soul she was expressing.

Other members of the cast who received favorable mention are Frances Jordan as Ismene, Eugene Ormonde as Creon, Howard Hull as Hemon, and Eugene Shakespeare as the messenger. The chorus, unintelligible to the listeners, is generally thought to have maintained the classical atmosphere at the expense of sincerity, although the instrumental music enhanced the power of the play.

All commentators agree that the environment was of unusual importance in maintaining the effect. The distance melted into shadows without destroying the continuity, so the spectators felt no strin in transporting themselves back to a glorified Greece. They were not on an island of antiquity with well defined borders, hemmed in on all sides by a sea of modernism. The artistic effect of any play is naturally in direct ratio with its ability to convince spectators; by this standard few productions are to be mentioned in a breath with this of Antigone.

A SOCIETY NOTE.

Senator Timothy D. Sullivan, otherwise Big Tim, entertained two theatre parties on Sunday afternoon and evening, Aug. 14, at the City Theatre in East Fourteenth Street. His guests numbered some six thousand newsboys and girls, who were delighted with the whole affair. Among the performers were Cliff Gordon, Gus Edwards, Willa Holt Wakefield, Eleanor Palmer, Leo Carillo, Augusta Glose, Bisset and Scott, Sam Bush and the Two Pucks.

ZELIE DAVENPORT.



Zelie Davenport, well known as a leading woman, has been associated successfully with many noted productions, among them The Children of the Ghetto and The Christian. An attractive personality and handsome stage presence have ably seconded her dramatic ability. Last season she headed William A. Brady's The Man of the Hour company. Miss Davenport comes of an old theatrical family and her many personal friends will be glad to know that she is again in New York for a time. She has several tenders under consideration for the coming season.

NEW THEATRICAL BUILDINGS.

Numerous buildings are being planned and built from one seaboard to the other, to be devoted to theatrical enterprises. On Eliot Street, in Boston, a theatre is projected which, it is said, will be leased by the Lieblers. Plans for the theatre are by Clarence H. Blackall, and the expense approximates \$500,000. A vaudeville theatre to seat 1,200 will be ready for occupancy on Sept. 1 in Milwaukee, Wis. The Premium Theatre Company of California have obtained land under a fifteen-year lease for a steel framed building, to be erected at a cost of \$45,000 for vaudeville and moving pictures. In Louisville, Ky., the Avenue Theatre is undergoing extensive alterations and improvements before Charles A. Shaw resumes control of the building. In the same city, the Princess Amusement Company has obtained control of the Hopkins Theatre for vaudeville. The Walnut Street Theatre in Louisville, Ky., to be devoted to vaudeville, will be ready to open on Aug. 29. At Redondo Beach, Cal., near Los Angeles, the Pastime Theatre was opened on Aug. 6 by its managers, A. F. Wright, H. R. Wright and William B. Flint. A casino for the Amusement-Busch Association is planned for Santa Monica, Cal. A new building has been erected by the Elks at San Pedro, Cal., containing stores, apartments, lodge hall and the various necessary smaller rooms.

A SYMPOSIUM ON OBERAMMERGAU.

Upon various minds Oberammergau makes various impressions. Helen Ware was impressed by the sincerity and the spontaneity of all the actors and by the technique of the men. Otis Skinner mentions with admiration the lack of self-consciousness of the peasants, and the impressiveness of the outdoor performance. Gerald Griffin was awed by the solemnity of the play. On the other hand, even while admitting its impressiveness, George C. Tyler is amused by some other aspects of the case, especially the rampant commercialism. No one questions the truly religious, mental attitude of the players.

PLAYERS AT CHAUTAUQUA.

The John Nicholson Sylvan Players appeared at the New York Chautauqua Friday and Saturday evenings, Aug. 5 and 6, to the largest assemblage in the history of the Chautauqua, the attendance at the two performances being 15,000 people. Moliere's The Doctor by Compulsion was given Friday evening, and Shakespeare's The Taming of the Shrew on Saturday. The company also played to the largest attendance in the history of Indiana theatricals, when they gave The Doctor by Compulsion at the Winona Chautauqua, to an audience of 3,000, it is said. Mr. Nicholson and the Sylvan Players are under management of Torrance Wallace, and will open the regular Winter season on Sept. 5, appearing in a repertoire of ancient and modern classics.

GEORGE C. TYLER, MANAGER

A FEW MOMENTS WITH THE DIRECTOR OF THE LIEBLER ENTERPRISES.

The Ceremonious Approach to His Sanctum Sanctorum—
The European Trip—Grand Opera and Ysobel—Im-
pressions of Oberammergau—The Garden of Allah—
Pomander Walk and Its Sentimental Possibilities



GEORGE C. TYLER.

The ceremony of approaching George C. Tyler, the manager of the Liebler Company, is rather imposing. The path leads sinuously through a labyrinth of narrow, white paneled corridors resembling those of an Atlantic liner. Midway through the maze one halts at a door also of marine architecture, where the attendant acolyte instructs one to press twice a button high up on the casement beyond his reach. When the visitor has finally penetrated to the heart of the mystery and lifted the last veil, behold a very human divinity within. He first comes into sight at the end of another narrow passage, with somewhat the effect of the Venus de Milo as she appears to the pilgrim in the Louvre.

Leaving red draperies, however, to the exclusive use of Venus, Mr. Tyler has chosen green of an uncompromising shade for his environment. No mere lawn could rival the verdancy of the floor of this shrine.

Mr. Tyler, like any orthodox manager, was busy, but man cannot live by toil alone. Any one who gets near enough to a manager to interrupt him will perhaps feel himself a cog in the machine devised for the diversion and symmetrical development of the said manager. To strengthen this benevolent frame of mind the visitor has but to reflect that Mr. Tyler is not a person to be inconvenienced longer than he chooses; he is always master of the situation. More than this, a certain good-natured frankness pervades the offices. In the outermost ante-room, a bit of paste-board admonishes the reader:

WHEN IN DOUBT

MIND YOUR OWN BUSINESS

Hoyle himself could not have enunciated a more succinct or commendable rule of living. Mr. Tyler also suggested that an interview is no geometrical line to be produced indefinitely in either direction. Clearing the underbrush with that one comprehensive stroke he proceeded to attack the real timber.

"My trip to Europe was primarily for business. Of course I have to go every year to look over the market, for although four-fifths of the Liebler productions are of native growth, still there are a number of very clever playwrights in England. Most of our imported wares come from England, because we make no bids on the established European successes. We look only for new material, and new material fit for the American stage is much more apt to be found in England than elsewhere. The plays require no translation, and less adaptation than plays from other countries.

"Along with the business, I manage to mix in considerable pleasure as I journey about. I can motor where I want to. Of all Europe, Italy is the best, in doors and out. The charm of Italy is in the air; it is beyond explanation."

To look at Mr. Tyler you would never expect a flight into romance. He isn't slender, and he doesn't

wear any secret sorrow in his eyes. He bears all the marks of prosperity and of regard for the conventions. His face is too round and his eyes are too ready to twinkle to hint at any volcanic emotions. His soft collar, gray scarf and pin, even his amber cigar holder indicate taste, but not sentiment. Perhaps, after all, his enjoyment of Italy is largely a matter of taste for an object that supplies artistic gratification in a high degree, rather than a matter of emotional esteem aroused involuntarily.

Mr. Tyler didn't waste much time, however, on the aesthetics of Italy; he preferred to fry other fish in public. "The business that took me to Italy chiefly was the Mascagni opera, Ysobel." Although the speaker did not burst into spectacular rhetoric concerning this new venture of the Lieblers into the operatic paddock, it was obvious that the production of Ysobel is being made a matter of moment. Much more than its own success or failure is involved in the enterprise.

"The intermezzo is a sort of Mascagni specialty. He put one in L'Amico Fritz and Iria, as well as in Cavalleria Rusticana. How else could he describe Lady Godiva's ride? the ringing of bells, the tread of hoofs, and all the rest?"

"The composer didn't attempt to localize the legend. He preserved the English setting and the atmosphere of mediæval Coventry."

"That opera is the one hard thing I am doing this season. It takes more attention than all the other productions put together." Mr. Tyler from the orderly litter of books and papers on his desk extracted a morocco covered notebook to which he referred. "We are putting on twenty-eight old and new, and twenty-seven are easy. With an opera, however, it isn't only the actual staging which has to be timed practically to the instant, but it is all the preliminary work. Other nations don't always understand American methods and they are apt to change their minds frequently, so the whole course of the transaction is rather devious. My personal acquaintance with Mascagni in this case has smoothed away many difficulties, and he is coming to America to be within reach. With all that, it is still the most exacting enterprise we have on foot."

Mr. Tyler's absolute belief in his work is perhaps the keynote to his character. Even in jest he didn't speak lightly of what he was doing. If he seemed to pass over some part of it hastily in speech it was never because it had no claim on his interest; his reserve, growing from a natural reticence on matters next the heart or from a disinclination to being quoted prematurely, manifested the business man even more expressively than words could have done it.

The solid substratum of commercial sobriety is overlaid with abundant humor that is tinged in quality by his character. Mr. Tyler's humor is of the substantial, not the frothy variety; it flows, rather than bubbles; it is kept well in hand.

"Oberammergau did amuse me," Mr. Tyler confessed, "but I never said exactly the things about it that are attributed to me in *The Stage*. I didn't say the affair was punk, because I don't use that sort of language. I didn't say I saw the representation of Christ's autograph on sale for two marks; the price is too cheap. I did say that I had been told you could buy the autograph for twenty marks. I didn't say the street looked like the Bowery; it is like a Sunday school picnic at Price's Grove. The article in *The Stage* gives an English reporter's idea of how an American manager ought to talk, just as the English actor played the detective in Jimmy Valentine with a toothpick because he thought all American detectives must be furnished that way."

"I don't see how anybody can be in Oberammergau without his sense of humor in working order, because the whole thing is on a commercial basis. There is a mob at every turn, and the regular peanut and popcorn atmosphere over it all. As for the performance itself, I wanted it to be either inspired or good, and it is neither. It is not inspired because the peasants don't do everything; a stage manager comes from Vienna, and their scenery is painted in Berlin. Then, why a chorus that sings in discord?"

"All the scenes of the Christ, I admit, are impressive. Any one must feel their solemnity. And the play is only indirectly the reason why I had to pay four prices to put my car in the garage; why Mr. Ford was charged twenty-five marks for a statuette of the Virgin that he afterward found marked fifteen, and why it cost us a dollar to ride about two city blocks. If they are going to charge double, I'd like to know where the money goes."

Mr. Tyler is enough of a business manager to realize that if money goes, it goes somewhere. The river of gold that plunges into subterranean passages at Oberammergau must come to the light of day again; just where in the jungle that other outlet is to be found is the matter that puzzles an inquisitive mind.

"For three years," continued Mr. Tyler, "I have been trying to get Robert Hichens to dramatize *The Garden of Allah*. The dramatic strength of that story will be the making of a tremendous play. Mr. Hichens is prouder of that novel than of anything else he has done; he considers it his master-piece. For that reason he would allow nobody else to dramatize it; he insisted on doing it himself and on watching rehearsals. As he is under contract for a lot of work that will take until next February, *The Garden of Allah* has to wait until next season. The drama must be treated with religious care to preserve its spirit. Then the cast must be chosen with extreme prudence, for it requires practically three stars—the woman, the monk and the count—and that is likely to make trouble. One scene—the confession of the hero—has such tremendous possibilities that if it is rightly done, *The Garden of Allah* will be the biggest thing we have ever attempted."

"The four acts take place in Biskra and Sahara, so, of course, they permit a great deal of local color. In the conclusion of the play—well, you know when a man has once been a monk he is uncanny; he

RICHARD BENNETT.



Richard Bennett was enthusiastically greeted by his large New York following Thursday night when he opened in the role of Horace Ventimore in *The Brass Bottle* at the Lyceum. Mr. Bennett was last seen on Broadway as Maude Adams' leading man in *A Woman's Way*. As is his custom he has been playing a special stock engagement with Oliver Morosco's stock company in Los Angeles during the Summer and after the closing of Miss Adams' company.

isn't like other people. But I mustn't give away anything more about *The Garden of Allah* yet."

In tone and manner Mr. Tyler seemed to indicate an involuntary desire to make others believe as thoroughly in his work as he did himself. This absolute absorption puts him on his mettle and shows him at his best.

Pomander Walk, another play for the Winter of 1911-1912, also aroused Mr. Tyler's enthusiasm. "Doesn't that title speak for itself? England of 1805, a crescent walk around a lawn facing the Thames and bordered by six houses—you see it all in the very title. The same scene for the three acts; little plot; only a discursive narrative about the six families who live in these houses; no villain; all is charm and hopefulness; and when the lamplighter comes around at the end, they send him away and let the big moon light Pomander Walk. Pretty, isn't it?"

While he is talking you see the things that he sees. There is the element of success. The subject so possesses Mr. Tyler that his words become vivid through very compulsion. From such a quality, backed by common sense which Mr. Tyler certainly has, the world cannot withhold a few laurel wreaths; the candidate takes them with assurance, because he has earned them.

A NEW ASSOCIATION.

The Associated Theatre Company, recently incorporated under the laws of Ohio with an initial capital stock of \$5,000, has made the first announcement of its plans. There was more or less speculation in amusement circles concerning this company, until the directors saw fit to take the public into their confidence. The organization of the company consists of Rae D. Henkle, president and secretary; Joseph Bowers, vice-president and general manager, and Ray F. Hamlin, treasurer. The headquarters of the company are 611 Republic Building, Cleveland, O.

In an interview President Rae D. Henkle said: "For several years managers of the smaller theatres have found it exceedingly difficult to obtain first-class attractions for their houses. They have been limited to a few booking agencies, and the system was such that very frequently they were without attractions for weeks at a time. This made their investment in amusement properties a losing one, and inevitably weaned the theatregoing public away from the legitimate houses."

"The producing managers have been confronted with the same difficulty. They have been unable to obtain economic routings for their companies covering towns that would justify an appearance."

"A large number of one-night-stand managers were consulted with reference to a new booking arrangement. The result was the incorporation of the Associated Theatres Co. This company is now taking care of over thirty theatres in Pennsylvania, West Virginia, Ohio, Kentucky, Indiana and Michigan, and the number is being increased every day. Every theatre is a good one. The towns range in population from 5,000 to 25,000. Some are good for three attractions a week, but most of them are only open one night out of seven."

"The company now absolutely controls the routings of nine companies, and it owns the services of the Fisher Stock company, the Richard Stock company, Bowers' Minstrels and *The Rajah's Choice*, a musical comedy, besides several other attractions."

At the Theatres

To be reviewed next week:

THE MARRIAGE OF A STAR.....Hackett
THE ECHO.....Globe
BABY MINE.....Daly's
THE COMMUTERS.....Criterion

Lycium—The Brass Bottle.

Romantic comedy in four acts, by F. Anstey. Produced on Aug. 11 by Charles Frohman, manager.

Horace Ventimore.....Richard Bennett
Fakrah-el-Aamash.....Edwin Stevens
Professor Anthony Futvoye.....Fuller Mellich
Mrs. Futvoye.....Mrs. Thomas Whiffen
Sylvia Futvoye.....Irene Fenwick
Spencer Pringle.....Ivo Dawson
Samuel Wackerbath.....Louis Mason
Mrs. Wackerbath.....Cecilia Radcliffe
Jessie.....Grace Crowley
Napkin.....Sebastian Smith
Mrs. Napkin.....Carrie Perkins
A Dancing Girl.....Adelaide Orion
Bobelida.....Arthur P. Hyman
Head Street.....Harry Lang
A Waiter at the Savoy Hotel.....Harry Lang

The Brass Bottle, as its name indicates, belongs on the same shelf with the curios, for it tells a fantastic story—as any one will expect who knows that the author is F. Anstey. An impecunious young architect, attending a sale of Oriental gimcracks, purchased a big brass bottle which struck his fancy. Upon removing the stopper in the privacy of his room Horace Ventimore was stunned to find himself confronted by a jinnee—known in less scholarly circles as a genius—who had been corked up several centuries before on account of light conduct. Upon finding himself restored to freedom and liberated from his former master, the jinnee proceeded to load his benefactor with gifts—a caravan of treasures, a millionaire client, an Arabian palace, and a complete outfit of Arabian garments and servants, all of which proved to be white elephants. These unlucky presents succeeded only in making Horace ridiculous and in arousing the displeasure of his fiancée, Sylvia Futvoye, and her parents. The jinnee made things worse by transforming Professor Futvoye into a one-eyed mule. By the time the demon was induced to undo this indignity he learned that in the world existed a power named progress, which could still command him. To escape this dread force he returned to his bottle and was consigned to the bottom of the Thames.

A chemical analysis discloses the fact that the specific gravity of The Brass Bottle is rather more than a thousand times lighter than air; it approaches zero as a limit. In other words, The Brass Bottle is practically imponderable. The residuum comprises just one client for Horace Ventimore. Action and reaction are all but equal and in opposite directions. This makes the analysis suspiciously simple; the exposition is covered by the conversation of the Futvoys in Ventimore's room, the inciting incident is the appearance of the bottle, the climax is the whimsical entrance of the jinnee from the cabinet in Professor Futvoye's room, and the conclusion is revealed at the dinner party when all the jinns' victims exhibit total forgetfulness of their curious experiences.

The acting was on a high level of general competence despite one cardinal crime—an unpardonable stumbling over lines in nearly all the principal roles. Richard Bennett retrieved some of his errors, as he assumed throughout a stammering, nervous delivery quite in keeping with the character and the situation. There was much aimless and hasty crossing and re-crossing of the stage, especially in the heroic part. Most of the situations are funny enough intrinsically not to need the spurious vivacity of so much shifting. Only once in a great while a scene sags weakly; for example, the conversation of Sylvia and Pringle in the third act needs a little jacking up. Still, that very scene contains one of the most delicious bits of the play. Pringle comments upon Sylvia's account of her father's transformation. "Really, it must have upset your mother considerably," Mr. Dawson's work was excellent. Fuller Mellich and Edwin Stevens projected a good deal of eccentric comedy across the footlights; the Professor's pedantry and the jinnee's literal-mindedness are comic timber of substantial growth. These two men made their hands say a great deal for them. All the acting was marked by taste, although Ventimore's pseudo-familiarity with the jinnee was rather an unconvincing assumption.

The Brass Bottle was staged faultlessly—the scenery was all that it should be and not more; the transformation scenes were cleverly managed; and the devices for the jinnee's entrances and exits indicated a resourceful director. The most astonishing exit was the demon's evaporation into the bottle. The orchestra also deserves a word for its especially appropriate music.

The Brass Bottle is everything that it pretends to be. Mr. Anstey gets a bizarre effect by dropping a fantastic creature, subject to another set of physical laws, into what we regard to-day as ordinary, respectable surroundings. He treats the whole complication with absurd sobriety. While it is by no means the highest comic art, because it requires fancy instead of imagination, it is undeniably funny and at times quite irresistible.

Garriek—Love Among the Lions.

Farce in four acts, founded on F. Anstey's novel, by Winchell Smith. Produced Aug. 8. (Charles Frohman, manager.)

Theodore Saunders.....A. E. Matthews
Prof. Charles Polkinson.....Ernest Stallard
Archibald Chumley.....Richard Sterling
Chevalier Niono.....J. E. Milner
Rev. Albert Skipworth.....Ernest Cosart

Hannibal Sawkins.....Clarence Handyside
Mr. Gustave Brinkerhoff.....Ivan Simpson
Henry.....George Spelvin
Attendant.....George T. Barber
Lorana de Castro.....Jane Oaker
Mile. Leonie.....May Blayney
Ruth Bakerberry.....Elise Clarens
Mary.....Amy Sumers

Love Among the Lions had a preliminary hearing in New England last Spring, opening in Waterbury, Conn., on Feb. 5. The cast at that time included Fred W. Strong, H. J. Carvill, Ben Hendricks, Sydney Bennett, Frank T. Daniels and Dorothy Sadler. The present cast was recruited from both the American and English stage. The setting is English.

Lorana de Castro, stepdaughter of Professor Charles Polkinson and a girl of romantic ideas, who chafed at the narrowness and uneventfulness of her life as an ordinary English girl, wanted to be famous. Ruth Bakerberry, a newspaper woman and friend of Lorana, who had read in an American newspaper the account of a marriage ceremony performed in a lion's cage, related the strange tale to Lorana. The latter was much interested in the uniqueness of the American girl in gaining publicity. If she could only do something similarly startling! Her opportunity came unexpectedly. A young man, who afterward proved to be Theodore Saunders, had for several weeks passed the house very often and had shown much interest in Lorana whenever she chanced to be at the window. At last Saunders mustered sufficient courage to seek admittance to the house on the pretext of wanting to take elocutionary lessons of the professor. Having entered and seen Lorana he lost no time in confessing his love. Lorana did not delay in embracing this opportunity of gaining fame. She consented to marry him, provided the ceremony be performed in a lion's cage. Saunders, thinking she meant an empty cage, readily agreed to this strange whim. He was horrified to learn her real desire. However, he determined to brave the danger. His love for the girl was stronger than his fear of the lions—so he thought. As the time approached for the ceremony he became more and more nervous, till at the very moment of going to the cage he swooned in the trainer's room. The trainer, Professor Niono, who had seen Lorana, recognized her romantic disposition and envied Saunders, locked the latter in the room. Niono believed that the girl was not so anxious to marry the fellow as to marry in the cage, in which case he himself would not be an altogether unwelcome suitor. Meanwhile, Niono's lover, Mile. Leonie, became suspicious, learned the truth and determined to thwart Niono's plan. She locked Lorana in her room and went herself to the cage. There she was married to Niono. Lorana returned home after the fiasco in a decidedly disheveled condition. Saunders, also, after his recovery and release, returned to Polkinson's house. Misunderstandings were prevalent till Niono and Leonie appeared at Polkinson's and explained everything satisfactorily.

Of such scanty material is Love Among the Lions made. The slightest awkwardness on the part of the players would have ripped the whole fabric and left a useless bundle of shreds. Fortunately the actors kept within the proper limits and made a success of a slender drama. The play is a decided farce, throwing probability to the winds and approaching dangerously near the dividing line between possibility and its opposite. A discussion as to the advisability of imbuing your leading male character, usually called the hero, with the quality of cowardice, a question as to the probability of a marriage in a lion's cage being arranged on two minutes' acquaintance, and a recital of a thousand other points in which the drama did the unusual are forbidden by the success of the play as a whole. What harm if it does break classic rules and make little of an audience's intelligence since it contains the elements which provide entertainment? After all the theatre is a place of amusement and if one can get entertainment from a play which amuses as it runs and does not guarantee to furnish material for a week's discussion, it is a very good play. Love Among the Lions does not pretend to discuss any psychological, moral or political question. It merely aims at providing diversion. The manner in which it keeps the audience in constant laughter proves its claim to classification among successful farces. Not till after the play is over does one question the probability of situations or story. During its progress one hasn't time to think; he must sit and laugh at each succeeding bit of amusing business. Since it is called a farce and since every theatregoer knows what farce stands for, there can be no charge of false pretense. Love Among the Lions does what it is expected to do—it rids the mind of every sane thought and fills it with amusing, though silly, conceits.

The one person on whom all eyes were turned was A. E. Matthews, a young English leading man, who is playing his first engagement in New York. He is very English in speech and manner, but since the play is English his Anglicism is an asset. Mr. Matthews was announced as a younger Charles Hawtrey. Perhaps this seemed necessary in order to inform the American theatregoers what sort of actor Mr. Matthews is, but a continuation of such a personal parallel is unnecessary. Mr. Matthews is indeed the type of actor with which we were so pleased in Charles Hawtrey years ago, but he has an individuality which any such description denies him. Mr. Matthews is not an imitator of Mr. Hawtrey nor would he be mistaken for Mr. Hawtrey. He resembles the older man only as George Arliss resembles him—in method. A keen sense of farce and an ease, seldom noted in such swift moving drama as farce, were evident in Mr. Matthews' performance. His first American appearance was a complete success. May Blayney (Mrs. Matthews), the other imported member of the cast, in a minor role, gave an excellent account of herself. Jane Oaker was disappointing in the first act. She was hardly the temperamental girl filled with the romantic idea of doing something noteworthy which one would expect. In the last two acts she redeemed herself. She then struck a comic note through her sobs and distress, ludicrous in the extreme, which she maintained to the end. Elise Clarens was another member of the cast who improved with the progress of the play, but she never quite overcame a natural awkwardness. Amy Sumers got more out of her very small role than one would believe was in it. Ernest Stallard was satisfactory as Professor Polkinson. Richard Sterling was excellent as Archibald Chumley, play-

PHYLLIS GORDON.



Phyllis Gordon is nightly gaining new admirers at the Casino, where she is singing her way into favor in Up and Down Broadway. Miss Gordon's voice is a treat for the ears, as her extremely pretty self is a feast for the eyes.

ing the juvenile role with much youthfulness. Clarence Handyside as Hannibal Sawkins, the circus manager, had his part well in hand. Mr. Handyside's slow and blustery manner were ideally suited to the role. J. E. Milner and Ernest Cosart in their respective roles were capable.

At Other Playhouses.

GAIETY.—Winchell Smith's comedy, The Fortune Hunter, opened on Aug. 8 at the Gaiety for a four weeks' run before going on tour under the management of Coban and Harris. John Barrymore plays the part of the ingenious Nathaniel Duncan with his customary assurance; he makes it evident from his arrival upon the scene that Nat has his talents that need only the proper environment to make them irresistible. In Radville, Pa., disproportionately populated by romantic girls, Mr. Duncan finds the proper environment. Need more be said? The production moves with a liveliness that admirably sets off its clean, wholesome humor. Without an objectionable line, Winchell Smith has written a genuinely funny comedy—the most difficult task in the whole realm of literature. The company seemed to be imbued with the spirit of the play. The cast included Hale Hamilton, Walter Horton, John Charles Brownell, George Centre, James Montgomery, Horace James, David Rosenthal, Forrest Robinson, Charles Fisher, Sydney Ainsworth, Edgar Nelson, Byron Onley, Charles H. Croaley, George Spelvin, Mary Ryan, Edna Bruna, Catherine Marshall.

HERALD SQUARE.—Marie Dressler and her company in Tillie's Nightmare resumed their run, which was interrupted to give Miss Dressler a vacation, at the Herald Square Thursday evening. Miss Dressler after her rest has once more taken up her role with the usual Dressler vigor. The cast remains intact.

HUPSON.—Frederic Thompson's production of Porter Emerson Browne's The Spendthrift, which suspended activity at the Hudson June 25, reopened at the same place last night. The only new-comer in the cast is Sumner Gard, who replaced Jack Devereux. Edmund Breese, Thais Magrane, Gwendolyn Piers, Mattie Ferguson, T. Daniel Frawley, James Cherry, Alice Kelly and Robert Cain are the other members of the cast.

ACADEMY OF MUSIC.—The Corse Payton Stock company presented Hall Caine's The Christian last week. Claude Payton assumed Edward Morgan's old role of John Storm, while Minna Phillips played the part of Glory Quayle, originally played by Viola Allen. Others in the cast were Franklin Hall, William A. Mortimer, Joseph W. Girard, Willard Dashiell, Lee Sterrett, Albert O. Warburg, Charles H. Greer, A. O. Warburg, Frank Armstrong, Richard Vanderbilt, Everett Murray, Robert Brown, Mrs. Charlotte Wade Daniel, Grace Fox, Ethel Milton, Lillian Stuart, Minnie Allen, Virginia Wilson, Helen Tilden. This week, Rip Van Winkle with Corse Payton himself as Rip. The succeeding attraction, the last Corse Payton production at the Academy, will be The Sporting Duchess.

LIPZIN.—Billy the Kid, by Joseph Santley, was the thriller at this house last week. The cast included Robert Brooks, Loucy Yoemans, Joseph Wright, Fred Ashby, Ethel Chappell, Neil Quinland, Fred Gibbs, Paul Hamlin, Max B. Davidson, Fred Dix, James Spear, and Nellie Long. This week, A Bunch of Keys.

CITY THEATRE.—George Evans and his Honey Boy Minstrels opened here Saturday night and will continue throughout this week. James J. Corbett acts as interlocutor, incidentally giving his account of the late fight.



MABEL FENTON ENJOYING THE COMFORTS OF HOME AT DEAL BEACH, N. J.

GERALD GRIFFIN, GLOBE TROTTER.

He Returns from His Wanderings and Records His Impressions in a Characteristic Way.

Gerald Griffin, surmounted by his Parisian hat, appeared in the doorway. Assuming acquaintance with every one present, he had the air of starting in just where his last conversation left off, although that last conversation closed four months ago. "I've been to Carlsbad to lose flesh, and I gained a pound a day," he announced without any undertone of sinister malevolence toward the fates that preside over men's destinies. Although Mr. Griffin is not corpulent, he still looked the part of a healthy immigrant from Carlsbad. His blue suit bore testimony to days of travel, and his soft shirt and collar bespoke comfort in their yielding lines, but his face was as brown as a berry and his blue eyes shone with plenty of will. The pearl gray hat with its ample brim, obviously a recent acquisition, rode with a certain jauntiness above his patriarchal features.

As he tossed the hat upon the table, he remarked: "Five francs in Paris, and it would have cost four times that in New York." Again his tone carried a realization of the interest of the item as a curious fact, rather than an expression of triumph in outmaneuvering American haberdashers. "But you ought to see my Oberammergau hat!" Mr. Griffin did not attempt to describe the magnificence of this creation; he merely waved his hands with connotative gestures about his white head.

"Oh, yes, I went to Oberammergau, and I tell you there is no fake there. I tried to lift one end of the cross that Anton Lang drags to Calvary, and it is so heavy that I couldn't stir it a foot. And that man hangs thirty-one minutes up on that cross."

"The day of the dress rehearsal it was snowing, and so cold that we froze in our blankets. Just as they lifted the cross the clouds gathered thicker than ever and it was so dark we could hardly see him. The whole thing was so like the Bible that it almost frightened us." The bare remembrance of the scene was enough to bring back the solemnity of the occasion.

"At the first performance there were present 5,200 Americans, 200 English and 100 Germans. You don't hear anything but English at Oberammergau—and all kinds of English. Iowa, Indiana and New Jersey were all there. And such Americans!" Mr. Griffin twisted his face into a knot of disapproving wrinkles. "Old maids torture the life out of Anton Lang to get

him to autograph postal cards, without even offering to pay him. He didn't get time to eat. He couldn't walk down the street but they were after him. The acum of the earth! They made me ashamed of my country. They are the people who laugh at the prayers of the Turks and mock them to their faces." Mr. Griffin shook his head emphatically, as his mouth snapped into one straight line of resentment.

"I was a Christian until I went to Europe," Mr. Griffin continued. "Around the Tomb in Jerusalem they have to put infidels on guard to keep the Christians from cutting each other's throats. What do you think of that?" The speaker repeated the circumstance with effective embellishments.

"And another thing I didn't like was the graft." Mr. Griffin sank back in reminiscent disgust, but he soon revived into voluble recital of examples. "At Oberammergau a tourist agency booked seventy people in January for whom they hadn't hired a single room when those people reached Oberammergau in May. Then, in England, I went on the excursion to Cardiff. My ticket cost one and six; they charged me tuppence to get on the pier, and it was a penny more to get on the jetty. When I came back, it was the same way; a penny to get off the boat, and tuppence to get off the jetty. Now, why couldn't they charge it all up at once so you would know how much you've really got to spend before you start?" Much travel in America has reconciled Mr. Griffin to paying out lump sums that would stagger ordinary European travelers, but it has alienated him from the system that drains the pocket just as effectively by taking a little at a time, but taking it several times oftener.

Experience has not accustomed him to official red tape. "At Trieste when I was looking for a boat to the Suez, they showed me a cabin that I wouldn't sleep in for a million dollars, so I started to Constantinople instead on a boat that started immediately. Wasn't that Irish luck?" Mr. Griffin's face was wreathed in smiles like a sunburst. "But I had to have a passport. The American consul at Patros was away on his vacation. At Athens, the ambassador was out, but was expected back at six. That's the way with everything over there." The narrator shot away from the passport. "Everything is supposed, nothing is certain. In Jerusalem they show you the tree where Judas hanged himself—perhaps. And I saw the field where Ruth was said to have gleaned after Boaz. She couldn't have gleaned much because it is all stones."

"Let's see, where was I? Oh, yes. Well, the am-

bassador came back, but he had nothing to do with passports. That work belonged to the consul. So I tried the consul, and he was out of town. But there was an emergency branch. The man in the emergency was out. Of course he was. I left a message for him that made him look me up in a hurry when he got it. 'What's the matter?' he asked, all out of breath with haste. 'My passport,' I yelled. 'Passport!' said he. 'I thought it was a revolution at the very least.'

"So we got to Constantinople. Heaven above and earth below!" Mr. Griffin's dismay is feebly represented by his words. "Filth! Why, the Turkish soldiers never take off a stitch of their clothes. No nation was ever great whose people slept with clothes on—that's original." The traveler nodded his head in pardonable pride over this philosophy.

"At Jaffa I decided that when I'm too old to act I'll be a missionary. Any unbeliever will be baptized for ten bobs. A missionary can't help being a success."

"I saw plenty of good plays. Chantecler is bully; it'll make a barrel of money. The birds looked as if they are molting, but Joubé was great as Chantecler, and the Dog and the Hen were good. Then, I saw Die Geschiedene Frau and Die Bruderlein Fein. That last one is beautiful. An old married couple hear a waltz that was played at their wedding, and they live over their younger days."

"I had a fine time, and I was glad to get back." As Mr. Griffin replaced the jaunty hat from Paris on his head, he looked as if he always did have a fine time. He has the attitude of a keen observer and man who likes to rub against the world. Bohemianism or republicanism—as you will—has given him his breezy manners and his frank cordiality.

L'ENFANT PRODIGE.

Pilar Morin and company gave a performance of L'Enfant Prodigue at Bar Harbor, Me., Aug. 15. The performance was given under the auspices of the Society of Building of Arts. The pantomime is by Michel Carre, with music by Andre Wormser. It was presented at Daly's Theatre sixteen years ago by a French company headed by Madame Morin. She will probably give it early in September at one of the New York theatres for a special matinee. The cast includes J. Ardison, Regina Weil, Nellie Grant, H. Scarborough, J. Kilgoor, and Pilar Morin. Eugene Bernstein, the Russian soloist, rendered the operatic music which accompanies the progress of the play.

LONDON STAGE NOTES.

Grand Opera at Popular Prices—Musical Notes—Nobody's Daughter—Lawrence Irving's Plans—An Exhibition of Portraits—The Piper Not Notably Successful.



LILIAN BRAITHWAITE

LONDON, Aug. 18.—The rumor dies hard that Oscar Hammerstein contemplates sitting in the operatic game in London. If he tries it, one must admire his courage even while condemning his judgment. Even as it is, the salaries of artists are likely to mount to dizzy altitudes, because Covent Garden and Drury Lane are going to bid against each other for any voice that is worth while. The probability is opera will be inflated until it bursts with internal pressure.

Meanwhile Mr. and Mrs. Charles Manners have formulated a scheme for presenting grand opera at popular prices not only in London, but also in the Provinces. With a capital of £12,500, and a three years' contract, they propose to tour England, stopping a week in each town visited. At the end of each week a public statement should show the financial result of the engagement, and if the result permitted it a dividend should be declared on stocks. They calculate that by having a large number of shareholders, a personal interest can be aroused and maintained wherever they go. Mr. and Mrs. Manners would not appear on the stage; their contribution would be the management of the venture and the furnishing of scenery and costumes which they have at their command. Ultimately, it is thought, a taste for grand opera will be so cultivated through the land that opera companies will be as thick as dramatic organizations.

A new romantic light opera by Frederic Rose will be produced on Aug. 22 at Eastbourne. The Bedouin Beauty, as it is called, will then go on tour, prior to a London performance. The Follies, reopening at the Apollo on Aug. 27, is described as a potted pageant. Brian Daly's new musical melodrama, Happy-Go-Lucky O'Ly, has been secured by Frank Bertram for production at the Court Theatre, Warrington, on Sept. 5, with John Child in the leading role. Another musical play, destined for a London production on Sept. 10, is The Chocolate Soldier. The American manager, F. C. Whitney, has obtained the Lyric Theatre from Alexander Henderson. The cast will be English, and includes C. H. Workman, for years a comedian in the D'Oyle Carte Opera company.

A few other musical announcements have been made. Blanche Hamilton Fox has been engaged by Mr. Beecham to sing in the Autumn at Covent Garden and in the Spring at Drury Lane. She is a Boston girl, who has studied for a number of years in Italy, and has sung with success in her native land. Olga Samaroff will be the soloist at the last concert of the London Philharmonic Society next season. In January she will resume her American tour, which her illness interrupted last season.

Lilian Braithwaite has been chosen for the company which supports Gerald du Maurier in Nobody's Daughter at the Wyndham. This is Mr. du Maurier's first appearance under his own management. Although he has set Sept.

1 for the opening date, he may decide upon a change, as that date has been previously appointed for Henry VIII at His Majesty's. Other members of the supporting company are Sydney Valentine, Marsh Allen, Leon Quartermaine, Henrietta Watson, and Rosalie Toller.

July 30, at the Prince of Wales Theatre in Birmingham, Laurence Irving opened his season with Margaret Catchpole, a new five-act play, by Walter Frith. Mabel Hackney, who is Mrs. Irving in private life, assumed the title-role, and Mr. Irving played the old smuggler Luff, who is the unrelenting villain. Margaret's exciting career, four acts of which pass in the neighborhood of Ipswich, comes to a close in Australia, where she is united to her faithful lover, Barry. One of the strenuous scenes shows her escape from Bury St. Edmunds gaol. Besides this drama, Mr. Irving will put on The Unwritten Law, his own version of Dostoevski's novel, "Crime and Punishment." This drama was played in America by E. H. Sothern. Mr. Irving's itinerary includes Warrington, Burton, Manchester, Cardiff, Douglas, Liverpool, Blackburn, Blackpool, Yarmouth, Lowestoft, and Ipswich. To the two plays already mentioned, he will add occasional matinees in The Incubus.

Cricket week at Canterbury is always the signal for activity of various kinds. The Old Stagers, amateurs who have been popular for many years at Canterbury, open their week's entertainment with Lovely Woman, a farce by two of their members, Paul Rubens and Harold Whitaker. They will also present Under the Red Robe.

The National Portrait Society organized an exhibition at the Cartwright Memorial Hall, Bradford, during the end of July. Among other interesting pictures were three portraits of well-known actresses: Mrs. Patrick Campbell by Charles Shannon, Stella Campbell by H. Speed, and Marie Tempest by William Nicholson.

On account of her return to America, Gertrude Elliott has closed her run in A Dawn of a To-morrow at the Duke of York's. Frank Worthing has also left the city. He had just dropped in to see London on his return from the German baths, which seem to have restored his health completely.

Another ghost is walking. Such was the success of The Importance of Being Earnest at the St. James' Theatre that Mr. Alexander plans to give two more of Oscar Wilde's plays this season, The Duchess of Padua and An Ideal Husband. Oscar Wilde was too brilliant a writer to be excluded permanently from a commercialized stage.

During the Shakespeare Festival at Stratford-on-Avon last week, Mr. Benson's company performed The Piper, the play which won the £1,500 prize offered by Otto Stuart, of London. It was written by Josephine Preston Peabody, now Mrs. Lionel Marks, of Cambridge, Mass. Mrs. Marks, who belongs to the most aristocratic families about Boston, has been a poet from the age of fourteen, when her first contribution was accepted by a New York editor. Her work belongs in the modern school of romantic symbolism.

The Piper itself is a symbolic rendering of the ancient legend of Hamelin on the Weser. In the first act, the piper leads away the children because the burgomaster won't pay the stipulated thousand guilders. In act two, while the piper is entertaining the children in the hill, the stricken parents demand that the burgomaster's daughter, Barbara, be taken from him to a convent. The piper rescues Barbara for one of his strolling companions, her lover, and finally during an appeal to the Lonely Man who hangs on the cross at a roadway shrine, he decides to restore the children to their parents.

Despite the beauty and the delicacy of the lines, the play can never be reckoned as great. Even Mr. Benson and Marion Terry could not save it. The meaning is rather nebulous, on account of the very delicacy that is one of its charms. The piper himself is evidently the evangelist who goes through the world opening people's eyes to the beauties of youth and of truth. At the same time the piper represents the dreamer, who unwillingly acknowledges heaven's demand that youth live to grow old. In Veronika, blending

the real and the ideal, Miss Peabody evidently tries to embody her conception of the greatest nobility of earth. As literature, it is artistically conceived and expressed. JASPER.

BROOKLYN AMUSEMENTS.

New Brighton Theatre, Brighton Beach (David Robinson), offered a good bill week Aug. 9, headed by Nora Bayes and Jack Norworth, who presented an old-time minstrel "first part," with Norworth as interlocutor and Miss Bayes as "end man." Old-fashioned melodies were charmingly sung by Miss Bayes, and so well was their act received that the audience would scarcely permit them to leave the stage.

Kathleen Clifford, America's Vesta Tilley, scored a decided hit in her impersonations. Cook and Lorenz, The Two Millionaires, in an absurd talking and singing specialty, also received their share of applause. The Four Song Writers offered a pleasing musical number, in which their compositions were featured by the vocalist of the quartette, the others playing the accompaniments on three pianos. The Asaki Troupe made a big hit with their equilibristic and foot juggling. Conroy and Le Marie, in blackface, were amusing, and Sam Dody, Italian dialect comedian; Abd-el-Kader and his three wives, and the Brightscope completed the programme.

Brighton Beach Music Hall, Brighton Beach (William Musard) week Aug. 9 offered an excellent bill, providing plenty of comedy, singing and dancing, headed by William Rock and Maude Fulton. Besides offering some of their old favorite numbers, they introduced new dances which met with high favor. They scored a decided hit in their Hypnotic Waltz and The Devil's Dance. Joe Maxwell and company in their musical comedy, A Night in a Police Station, won approval and had to respond to many encores. James Francis Dooley, assisted by the dainty and clever Corrine Sales, kept the audience in roars with their Pavement Patter and received many curtain calls. Luciano Luccas, the Italian with the "double voice," pleased with his phenomenal singing. Hastings and Wilson amused as eccentric comedians. Anna Miller, singing comedienne, Kaiser's terriers, and the Vitagraph completed the bill. Business good.

For the second week of his engagement at Corse Payton's Theatre Kirk Brown presented the popular romantic drama Under the Red Robe, which had not been seen in Brooklyn in some time. Kirk Brown in the role of Gil De Berault suited him well. Marguerite Fields as Renee De Cochefort was charming. Other leading parts were well sustained by William Canfield, Harry Leland, Harold R. Chase, Robert Livingston, Margie Dow, Blanche Foster, and Emma De Weale. The play was well presented and handsomely staged.

CHARLES J. RUPPEL.

FIELD DAY FROLICS.

On Aug. 10 a pageant of painted participants will leave the New Amsterdam Theatre in two hundred automobiles—more or less—to wend their way to the Polo Grounds. Promptly at 2 o'clock field and track events will start at the crack of the pistol. As more than 500 entries have been accepted, it will take three six-shooters working in relays to start things fast enough. The newest news is the announcement of the hobble skirt race; among these competitors are Marie Dressler, Fannie Brice and Lawrette Taylor. The Friars will appear as Napoleon's Old Guard, with George Beban impersonating the Little Corporal. The Professional Women's League sends Zonza's Band, and the Cathedral Band of 75 pieces will be there. Though Ted Marks is down for a Parisian novelty, nobody has any idea what it is like. All contestants are to appear in make-up. In case of rain the affair will be postponed one day.

THE DANCING FEVER.

The Russian dance craze has indeed struck New York. M. Volinine, Lydia Lopokova and Fedor Lopokov, the Russian dancers whom Charles Frohman imported, will appear in Beanie McCoy's company in The Echo Thursday night. Anna Pavlova and Michael Mordikine, who were seen last season at the Metropolitan Opera House and the New Theatre, will make a tour of America in a so-called ocular opera. They will give a special performance at the Metropolitan Opera House on Oct. 15, before the opening of the opera season. M. Gatti-Casazza has also secured for the season of 1911-1912 the Ballets Russes who were a sensation in Paris. In the latter organization are Mlle. Karsavina and M. Nijinski.

WALTER CLUXTON.



Walter Cluxton, who last season was starred in George Totten Smith's piece, Her American Husband, after a special Summer engagement, is now enjoying a well earned rest at Juniper Point, near Beverly, Mass. The President's yacht, the Mayflower, is seen in the above snapshot ready to carry President Taft to the inauguration of the Pilgrim's shaft at Provincetown on Aug. 5.

ROBERT MANTELL AS ORLANDO.

William A. Brady will give a production of As You Like It with Robert Mantell as Orlando, on the grounds of the Deal Golf Club, Asbury Park, on Sept. 2. The play will be given under the auspices of Rev. John Norris and St. Mary's Roman Catholic Church, of which the Brady family are communicants.

RECEIVER FOR AMUSEMENT COMPANY.

Clarence L. Goldenburg has been appointed receiver for the Atlantic City Hippodrome Company by Vice-Chancellor Walker, of Trenton, N. J. The claims against the company amount to something between twenty and thirty thousand dollars. The appointment was made on the application of creditors.

CURRENT AMUSEMENTS.

Week ending August 20.

ACADEMY OF MUSIC—Corse Payton
Stock in Rip Van Winkle—12 times.
AMERICAN ROOF—Vaudeville.
ASTOR—Seven Days—1st week—322 to 329 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—11th week—73 to 79 times.
CASINO—Up and Down Broadway—5th week—29 to 35 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—George Evans' Honey Boy Minstrels.
COLUMBIA—Closed.
CRITERION—The Commuters—1st week—1 to 7 times.
DALY'S—Commencing Aug. 18—Baby Mine—4 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—350 times, plus 9 to 16 times.
GARRICK—Love Among the Lions—2d week—8 to 14 times.
GLOBE—Commencing Aug. 17—Beanie McCoy in The Echo—5 times.
HACKETT—Clara Lipman in The Marriage of a Star—1st week—1 to 5 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—71 times, plus 5 to 11 times.
HUDSON—The Spendthrift—90 times, plus 1 to 5 times.
HURD AND SEAMON'S—Vaudeville and Pictures.
JARDIN DE PARIS—Follies of 1910—9th week—56 to 62 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Arcadians—103 times, plus 3d week—15 to 21 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—The Brass Bottle—2d week—5 to 11 times.
LYRIC—Louis Mann in The Cheater—8th week—49 to 55 times.
MAJESTIC—Vaudeville and Pictures.
METROPOLIS—Runaway Girls Burlesques.
MINER'S ROWERY—Commencing Aug. 20—Cozy Corner Girls.
MURRAY HILL—Vaudeville and Pictures.
NEW AMSTERDAM—Girles—10th week—74 to 81 times.
OLYMPIC—Commencing Aug. 20—Shenan and Gallagher's Show.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinees.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

THE NEW THEATRE

A NOTABLE ORGANIZATION OF PLAYERS FOR ITS SECOND SEASON.

Many Original Members of the Company Retained—Elaborate Preparations for the Blue Bird Production—Masterlinck and His Artist Wife May Witness It.

The members of the New Theatre last year who will be members of the company again next season are Edith Wynne Mathison, Rose Coghlan, Henry Kolker, Albert Bruning, Louis Calvert, A. E. Anson, Jessie Busley, E. M. Holland, Leah Bateman-Hunter, Mrs. Sol Smith, Mrs. Harriet Otis Dellenbaugh, Ben Johnson, William McVay, Jacob Wendell, Jr., Olive Wyndham, Wilfred North, Pedro de Cordoba, Thais Lawton, Lee Baker, Elsie Kearns, John Tansey, and Ferdinand Gottschalk. Johnson Briscoe will again be the prompter. George Foster Platt, producer of modern dramas, will return, and again will be assisted by Frederick Stanhope and Wilfred North.

Winthrop Ames and Lee Shubert, of the New Theatre directorate, have invited Maurice Maeterlinck, author of *The Blue Bird*, and Mrs. Maeterlinck (Georgette Leblanc), to be present at the American premiere of the play Monday evening, Sept. 26. The poet is anxious to witness his drama as presented here since the production will differ from the English and Russian. As the opening comes during warm weather it is hoped Maeterlinck will visit New York. He dislikes cold weather, and could not be persuaded to make the voyage later than November.

In the New Theatre's workshop, at 42 West Sixty-second Street, a corps of expert clay modelers, papier-mache workers, cabinet makers and designers are busy these days creating a queer assortment of properties to be used in *The Blue Bird*, when the symbolic fairy play by Maurice Maeterlinck is presented, Sept. 26. The uninitiated might mistake the artisans for toy makers, for they are experimenting and tinkering with cats and dogs that will come to life and caper about, crockers which will turn from pure white to gold in the twinkling of an eye, sugar bowls which will expand and shoot forth men, birds which will live and fly or drop dead at a word of command, and a water bucket which will give forth a beautiful woman and then shrink to normal size.

In the studio are grimy men deep in clay moulding, cabinet makers building strange contrivances, with many hinges and springs, and papier-mache experts filling moulds and baking in huge ovens wondrous fruits and vegetables, masks and what-not which will have places in *Fairy Berylline's* palace, the Land of Memory, the Palace of Night, the Kingdom of Future and other out-of-the-world realms visited by Tyltyl and Mytyl, the wood chopper's children, during their search for happiness as typified by the bluebird.

Like many dramatists, Maeterlinck took no note of how effects were to be produced. He gave the idea only. If he wished a stove to turn into a flower, he merely noted the fact and left the stage-manager to struggle with the problem. If he wished a real flesh and blood character to become a stick of barley candy, he jotted down a memorandum to that effect. So it was with all the weird and beautiful things his brain conjured up. One of the demands was for a series of tombs that should turn into lilies. There could be no sudden transformation, however, for the lilies must grow in full view of the audience. Another problem was to send the fifteen-foot ship of Father Time sailing through space from the Land of Future to Earth, laden with its cargo of happy unborn children on their way to their waiting mothers. Still others were to provide water which would not wet and fire which would not burn. Saucepans, teapots and all sorts of kitchen utensils, apparently of old copper, must become transparent. A bunch of grapes two feet high must be made in the same way, and the bread pan must conceal half a dozen children. In the papier-mache line there are apples the size of melons, melons bigger than ever seen at the county fair, and other fruits quite as remarkable. Of the same material is the mask worn by the fierce war god, and his arms long enough to encircle a picnic party of tots. Angel's wings are also called for and they must be made of real feathers.

In the same building the scenery and equipment for the entire play is being constructed. On the top floor is the car-

penter shop and below that the canvas room, where the fireproofed canvas is attached to the frames. When this part of the work is done, the painters transform the squares of white into fairy castles and woodland vistas visited by Tyltyl and Mytyl on their exciting adventures.

J. B. STUDLEY.

Funeral Services Over the Remains of the Veteran Actor—A Glance at His Career.

The funeral service of J. B. Studley, the veteran actor, who died Aug. 7, was held in the undertaking rooms of R. J. Draddy, on Third Avenue, Tuesday afternoon, Aug. 9. The body was carried to the Fresh Pond Crematory, on Long Island, for cremation, and the ashes will be placed in Charley Britting's Playbill Restaurant, in Jackson Square, Greenwich Village.

The Elks had charge of the simple service, and Arthur C. Moreland, a lifelong acquaintance of Mr. Studley, spoke of his departed friend to the gathering of those who had known the old actor. In accordance with the desires of Mr. Studley, the remarks were brief. With earnest sincerity Mr. Moreland told of the actor's varied career, of his sterling character, and of his withdrawal during recent years into the past. Mr. Moreland's words were straightforward and unostentatious, befitting the solemnity of the occasion and the quality of the man they celebrated. Among the professionals present at the funeral were Mrs. Edwin Arden, Henry E. Dixey, J. J. McCloskey, Jacques Cruger, Ben Hays, Nat Behrens, Will Hartman, William Moore and James J. Armstrong.

Mr. Studley was born in Boston seventy-eight years ago and made his stage debut in Charleston, S. C., in 1848. During his career Mr. Studley supported all of our famous stars and at various times starred himself. His last appearance was made at a benefit for the Actors' Fund in Red Bank, N. J., in 1906, though he had made no regular appearances for about fifteen years. The New York appearances of Mr. Studley were: With Edwin Booth as Heymes in *The Apostate*, at Tripler Hall, 1861; Herbert in *The Devil's King*, at the Bowery Theatre, in 1863; in *William Tell*, at Barnum's Museum, 1865; as Simon Legree in *Uncle Tom's Cabin*, at the Olympic, 1869; Adam Fairweather in *The Streets of New York*, George Carr in *Poor Humanity*, Gaveston in *The Lost Will*, and Byke in *Under the Gaslight*, all at the Olympic during the year 1869; in *The Serious Family* and *The Spitfire*, at the Olympic, in 1870; with Barney Williams at Niblo's Garden as Buck Doran in *Innisfallen*, 1870; MacDuff in support of Madame Januscheck in *Macbeth* at the Academy of Music, 1870; Wolf Van Dorp in *Horizon* at the Olympic, in 1871; Jonathan Wild in *Jack Sheppard*, in 1871; as Charles Margot with Gus Phillips in *Coffy Gorff*, 1871; with Susan Denin at Woods' Museum, 1871, playing Stewart Routh in *Black Sheep*; as John Fryer in *Life in the Streets*, at Woods' Museum, 1871; as Badger in *The Streets of New York*, at Woods' Museum, 1871; as Joe Wilder in *Out of the Fire*, at the Museum, in 1872; Ziffatighan in *Lalla Rookh*, at the Grand Opera House, in 1872; as Dangers with Charles Fechter in *Monte Cristo*, at the Grand Opera House, in 1873; in *Leatherstocking*; or *The Last of the Mohicans*, in which F. F. Mackay also appeared, at Niblo's Garden, in 1874; Hans Mathis in *The Bella*, at the Bowery, 1874; Varney in *Amy Robsart*, at the Bowery, with Adelaide Neilson, in 1875; Tom Trunipon in *The Staff of Diamonds*, at the Bowery, in 1875; *Buffalo Bill* in the play of the same name, at Woods' Museum, in 1876; with Charles Fechter as Count Rocklane in *Love's Penance*, at the Park Theatre, in 1874; as Varney in *Amy Robsart* with Adelaide Neilson, again in 1875, at Booth's Theatre; as Ludovico in *Evadne* with Clara Morris, in 1875; as Jacques Trochard in *The Two Orphans* with Kate Claxton, at the Union Square, in 1876; as San Marco in *Corrinia*, at the New Broadway Theatre, in 1876; with Fanny Davenport, under the management of Augustin Daly, in *The Princess Royal*, at Booth's Theatre, and in *Kerner*, at the Fifth Avenue, both in 1877; in *Cymbeline* as Iachimo, at the Fifth Avenue, in 1877, in a cast which included Adelaide Neilson, Eben Plympton, Mrs. Gilbert, Emily Rigi, and John Drew; at the Fifth Avenue Theatre in *Vesta*, in 1877; with Martha Fairfield, playing Ludovico in *Evadne*, at the Olympic, in 1879; as Matthew Elmore in *Love's Sacrifice*, at the Olympic, in 1879; as Arbo in *Enchantment*, at Niblo's Garden, in 1879; as Uncle Tom in *Uncle Tom's Cabin*, at the Olympic, in 1879; as Iachimo in

Cymbeline, with Adelaide Neilson, at Booth's Theatre, in 1880; as Louis Benuiddetti in *Two Nights in Rome*, at the Union Square, in 1880, with Joseph Wheelock, Frank Mordaunt, and Maud Granger; as Hans Mathis in *The Bella*, at the Windsor Theatre, in 1881; as Mathew Standish in *Pique*, with Fanny Davenport, at the Grand Opera House, in 1881; with Mary Anderson as Mercutio in *Romeo and Juliet*, at Booth's Theatre, in 1882, continuing with her at the same place as Master Walter in *The Hunchback* and as Count Amaury in *The Daughter of Roland*; at the People's Theatre as Pierre Michel in *Rose Michel*, with Rose Eyringe, in 1883; as De Flachen in *The Pavements of Paris*, at the Fourteenth Street Theatre, in 1884; in *Monte Cristo*, at the Mt. Morris Theatre, in 1884; also during this engagement as Hans Mathis in *The Bella*; at the Grand Opera in 1885 as Pierre Volnay in *Prisoner for Life*; in *The Corsican Brothers*, at Poole's Theatre, in 1887; in *A Great Wrong*, dramatised from Marcus Clark's novel, "His Natural Life," at the Windsor, in 1888; at the Grand Opera House, in 1888, with Margaret Mather as Duke Arenza in *The Honeymoon*, continuing with her at the same place as Mephisto in *Gretchen*, in 1890; with Constance Hamblin, Robert Hilliard, E. H. Stevens, and E. Soldone Powell in *Oscar Hammerstein's Stock Company*, at the Harlem Opera House, in 1891, as Consul Bernick in *Ibsen's Pillars of Society*; at the Windsor Theatre, in 1891, as Bill Sykes in *Oliver Twist*, and at the Grand Opera House, in 1893, in *The House on the Marsh*.

THE THEATRICAL SITUATION.

Various Events That Denote the Activity of the Contending Interests.

By Aug. 1, 1911, Portland, Ore., will have another new theatre ready for occupancy. Klaw and Erlanger are to build there and the Sweeney Investment Company is to construct the building, according to the *Morning Oregonian*. This will be a fireproof structure and will stand on the west end of the old Dekum homestead property which is the block bounded by Thirteenth and Fourteenth and Morrison and Yamhill Streets. The theatre will extend 85 feet on Morrison Street, 200 feet on Fourteenth Street and 85 feet on Yamhill Street. The entrance will be on Morrison. John M. Gearin, ex-United States Senator, is authority for this information, which he gained through a perusal of the lease under which Klaw and Erlanger will occupy the property for twenty years.

The National Theatre, Rochester, N. Y., recently taken over by the Shuberts in association with F. Roy Comstock, is to be renamed the Sam S. Shubert Theatre.

Justice McCall in the Supreme Court has handed down a decision denying the Syndicate's application that a receiver be appointed for the theatres of the American Theatrical Exchange.

The Knoxville *Sentinel* says that Staub's Theatre and the Wells Bijou Theatre, in that city, will book any attractions of merit that offer.

The Syracuse *Journal* says that Klaw and Erlanger will have the Bastable Theatre, in that city, until their new theatre there is completed.

Klaw and Erlanger, through their general representative, John Murray, have contracted to supply their attractions to the Mason Theatre, Los Angeles, according to the *Examiner* of that city. The theatre will be under the management of Will Wyatt, whose father, the noted coast manager, recently died.

J. J. Coleman, secretary of the National Theatre Owners' Association, announces the following theatre owners have been admitted to membership during the past week: Edward L. Moore, head of the Moore circuit, comprising among others the Court Theatre, Wheeling, W. Va.; Grand Opera House, Clarksburg, W. Va.; Grand Opera House, Fairmont, W. Va.; Wysser Grand Theatre, Muncie, Ind.; Grand Opera House, Tiffin, Ohio, and the Ceramic Theatre, East Liverpool, Ohio; H. M. Sauvage, manager Temple Theatre, Alton, Ill.; H. Grant Cook, manager New Cook Theatre, Medina, N. Y.; Peter L. Myer, manager Myer's Theatre, Janesville, Wis.; John H. Noble, manager Noble Street Theatre, Anniston, Ala. F. Ray Comstock has added to his chain of theatres already under the control of the National Theatre Owners' Association the New Theatre, Madison, Wis.

The Knoxville (Tenn.) *Sentinel* says that a deal by representatives of the National Theatre Owners' Association has been closed there whereby a first-class theatre will be erected in that city for independent attractions. Representing

CORSE PAYTON.



Photo Otto Sarony, N. Y.

Corse Payton has demonstrated anew his superiority as a popular price stock manager. In the face of unfavorable prophecy, he was able to lease the Academy of Music for the hot summer months and give two performances a day there, with a weekly change of bill. His success surpassed even his own highest expectations, as he played to capacity on even the most sweltering afternoons. It was doubtful if any other manager could have won such a triumph at that time and place. Mr. Payton's excellent organization, wise choice of plays and original methods of advertising were responsible for his success.

Having demonstrated his ability to carry the methods that have been so successful in Brooklyn to New York, it will not be surprising if Mr. Payton should build a theatre here in the immediate future. In fact, he has listened attentively to many offers for the leasing of theatres now operating in Manhattan, and has just secured the lease of the Gaiety Theatre, Hoboken, N. J., in which he will install another stock company on Aug. 20, immediately following the end of his season on Aug. 27 at the Academy of Music, New York. On the same day, also, Mr. Payton will reopen his Lee Avenue Theatre, in Williamsburg, and on Labor Day his Bijou Theatre, Brooklyn.

Celebrating his twentieth anniversary as an actor and manager, Mr. Payton has this week returned to the stage and is playing the title-role of Rip Van Winkle, the character made famous by the late Joseph Jefferson. The attraction for his final week, beginning next Monday, will be *The Sporting Duchess*, that powerful racing melodrama in which Agnes Booth and Rose Coghlan distinguished themselves. Minna Phillips, Mr. Payton's versatile leading woman, will appear in the title-role, and the other favorites of the company are excellently cast. Claude Payton will take the part of the Earl of Desborough, while Joseph W. Girard will play Major Mostyn and William A. Mortimer will play Rupert Leigh. Miss Fox is cast for Vivian D'Arville and Miss Milton for Annette Donnelly. To Lee Sterrett, the stage director, falls the role of Joe Aymer, the trainer. Stoddard's old part, and Dr. Cyprienne Streetfield will be in the hands of George Storrs Fisher.

The independents in the deal were Clarence Weis and C. A. Bird, of the Shubert theatrical interests. The present Auditorium Rink will be converted into a theatre and when completed will seat about 1,500. The cost of the building will be somewhere in the neighborhood of \$25,000. Work is to be begun within the next few days, and both day and night shifts will be kept on the job. Thus with all possible haste Messrs. Bird and Weis hope to open the new theatre by Sept. 30. The work of remodeling the building is being done by C. B. Atkin, the owner, from whom it has been leased for five years, with an option for an extension of the lease, after the expiration of that time. He will turn the building over to the lessees as soon as practicable.

OPENED AT ATLANTIC CITY.

H. B. Warner in *Alias Jimmy Valentine* opened in Atlantic City last night. They return to Wallack's next Monday.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

The Chinatown Trunk Mystery, a melodrama based on the Elsie Sigel murder case, caused no less talk in Boston than in New York. The play is in four acts and nine scenes. Two weeks ago the attraction played at the Lipson Theatre, on the Bowery; last week it was in Boston and this week it is in Brooklyn. The cast is: Arthur Vincent, J. A. Gustam; Leon Ling, J. O. Hewitt; Chong Song, F. A. Yelvington; Dan O'Toole, Ed Lawrence; Chu Yung, Frank McCartney; Elsie Sigel, Maude Bancroft; Marion Grey, Cora Quinten; Chinatown May, Masie Oliver; Nellie McCune, Nina Harrington; Inspector Farley, Bert Black; Expressman, Dave Altman; Policeman, Bert Howard.

The report of the engagement of Jack Barrymore, now playing in The Fortune Hunter at the Gaiety, to Katherine Harris, has been firmly established by the visit of Mr. Barrymore and Miss Harris to the office of Clerk Scully of the Marriage License Bureau Thursday at noon. Mr. Barrymore gave his name as John Barrymore Blythe, his age as twenty-eight, his father's name as Herbert Blythe, and his mother's name as Georgiana Drew. Herbert Blythe was better known as Maurice Barrymore. Miss Harris is nineteen years old. When asked when and where the marriage would take place the indefinite answer was that the ceremony would take place in some Roman Catholic church, since both parties are Catholics, in three or four weeks, when Miss Harris returns from a visit in Canada.

W. D. Walters, one of the lessees of the Royal Theatre, Hastings, Minn., was married in South St. Paul July 26 to Cora Beers.

Five companies in The Climax will go forth this season to tour the country. The East, West, South, Middle West and Southwest will be covered.

F. C. Whitney will produce the new opera Baron Trenck, with Ugo Columbi in the tenor role, in October. Mr. Whitney sails for London this week to produce The Chocolate Soldier in London with an English cast.

Annie Russell has gone to London. She will appear in a new play next season, under the management of Charles Frohman.

Frank Tinney, the blackface comedian, who made his first New York appearance in May, was in New York last week for a conference with his business manager, Max Hart. Tinney, who is spending the summer at his seaside home at Atlantic City, will play Eastern dates before opening on the Orpheum time in December.

During the coming season the George Amusement Company will have three companies on tour in Grace Hayward's version of St. Elmo. This firm has had one company in Canada the entire summer, and reports unusually good business through that section. Another of Miss Hayward's successes, Ishmael, will go on the road about Sept. 1.

William B. Randall, who last season supported John Mason in The Witching Hour, has returned to the city from his summer home in the Catskills.

In support of Clara Lipman, now at the Hackett in The Marriage of a Star, are Consuelo Bailey, Alida Cortelyou, Clara Sidney, Franklin Ritchie, and Albert Parker.

The Great Lester, the well-known American ventriloquist, is at the London Hippodrome for four weeks. According to post cards sent by him, Lester suffered some from seasickness.

Mrs. Adele Clarke came down to the city last week to say good-bye to her son and daughter, Mr. and Mrs. Harry Corson Clarke, who sailed for London on the Minneapoka Aug. 6. Mrs. Clarke will remain in New York for a week longer.

Charles Foster, long identified with portrayals of Indian characters, has been engaged to play Tabywanna, the Ute chief, in the Willis Amusement Company's production of The Squaw Man, which opens early next month.

Alexander Gaden has returned to town and is rehearsing with Madame X No. 1 company.

Frank De Vernon arrived in New York last week after an absence of five years in Chicago.

The Love Pirate is the title of the new play by Edwin T. Emery, of American life and criminology. The play is in three acts and but one very elaborate setting. Mr. Emery, who is well known on the

Pacific Coast as an actor-manager, will make a production of the play at Los Angeles before bringing it East.

Lily Carthew, who is spending the summer with her mother at Long Beach, has a story in The Yellow Book, a new publication by C. F. Young. Miss Carthew recently closed with William Lawrence in Uncle Dave Holcomb.

Jack L. Newton, of Henry B. Harris' The Traveling Salesman, is the proud father of a young son, Jack L. Newton, Jr. The youngster was born July 27. Mrs. Newton was formerly one of the Cohen and Harris staff. When Mr. Newton starts his journey to the coast this coming season Mrs. Newton will go to their home in Reading, Pa.

Will H. Bruno is again being starred in the comedy Hello, Bill, his second season with the attraction. The support includes Edmund Carroll, Leila Hill, Elsie Corbin, Frederic Herzog, David Rivers, Della H. Mahara, Raymond Robie, Dick Masse, and Verna Mahara.

M. T. Middleton has been engaged by A. H. Woods to manage the Garden Theatre. He will also manage the Court, in Brooklyn. Mr. Middleton formerly managed the Grand, in Brooklyn. He also renamed the Court and managed that house till October last, then returned to Wagenhals and Kemper, with whom he had been for three seasons, as business-manager of Paid in Full.

Francis J. Gillen opened with Shubert's production of The Lottery Man at Salt Lake City Aug. 14.

Hortense Nielson has accepted a poetic drama called Mary, from Charles Phillips, a young San Francisco newspaper man. The play centers about the biblical character Mary Magdalene.

Jameson Lee Finney, who has been appearing in London in support of Gertrude Elliott in The Dawn of a To-morrow, has returned to New York, preceding by several weeks the coming of the rest of the company. The Dawn will be Miss Elliott's vehicle for her entire American season.

Charles Frohman's new Blackstone Theatre, in Chicago, will open Nov. 15.

Albert Spalding, the American violinist, has been secured by Director Morgan, of Ocean Grove, N. J., to play at the Auditorium Thursday evening, Aug. 25.

Al. H. Wilson in Mets in Ireland will open his season at Allentown, Pa., Sept. 1, under the direction of Sidney R. Ellis. Rehearsals begin Aug. 17 at Grandwood, N. J., the suburban home of both Mr. Wilson and Mr. Ellis.

Shean and Gallagher's burlesque company opens the Olympic Theatre Saturday evening, Aug. 20. The Metropolis opened last Saturday evening with Clark's Runaway Girls. Amateur night on Friday night will continue at the Metropolis. Tuesday will be "special" night, when something unusual will be offered.

Frank Mayo, grandson of the famous American actor of the same name and nephew of the American actor Menifee Johnstone, is playing the part of Cash Hawkins in The White Man at the Lyceum Theatre, London. The White Man, known in America as The Squaw Man, is enjoying a long London run, with Herbert Sleath in the leading role.

Earl C. Steward, manager of the Shubert Memorial Theatre, Kansas City, was in New York last week, arranging for the productions at his house the coming season.

E. C. Hays is doing a monologue act in vaudeville this season. He is using two special drops for his act, which is partly musical.

Mr. and Mrs. Harry J. Lane (May McKay), with Polly of the Circus last season, have returned from a nine weeks' trip abroad. They found the theatres in London and Paris doing excellent business.

Virginia Ainsworth is spending a part of her summer vacation in Cadillac, Mich. At a benefit given at a local playhouse recently Miss Ainsworth was heard in several songs. It was not until the following day that the people became aware that they had listened to this prima donna.

Rehearsals of Welcome to Our City, in which Joseph Brooks will present Maclyn Arbuckle at the Bijou Theatre Sept. 12, began yesterday under the stage direction of Lawrence Marston. The cast includes, besides Mr. Arbuckle, James Durkin, Guinio Socola, William Jefferson, Raymond L. Bond, James A. Bliss,

Susanne Westford, Mabel Turner, Bernice Golden, Mary Duncan, Rosalie De Vaux, Frances Shannon, Louise White, Rita Lambert, and Caroline Oden.

Mr. and Mrs. Francis Yale (Winona Shannon) have returned from the vacation spent at Effie Shannon's villa at Bayport, L. I.

The Joseph Newman company, presenting Mrs. or Miss Bertha Moore and Strictly Confidential, by Arthur Conan Doyle, includes Olga Teelen, Maude Norman, Clara Skeel, Joseph Newman, Louis A. Reilly, Joseph Evans, and Eugene Vincent.

Joseph Wright is the featured member of the Billy the Kid company this season.

Mr. and Mrs. Harry Leighton, after having passed the summer in Chicago, will return to their home in New York.

Walter E. Perkins has returned after a few weeks in Maine, and is contemplating putting music into one of his farces.

Fred Mower, who retired from the stage recently on account of the illness of his wife, is living in Swampscott, Mass. Mrs. Lottie Page Mower, while not at all well, is very much better than she has been for some time.

James B. Moore is to manage one of the Wagenhals and Kemper's Seven Days companies. Last season Mr. Moore was with Paid in Full.

Walter Colligan returned Sunday to the city, and will go on tour with the Ben Hur company.

Two new plays, by Charles E. Ives, will be produced this month. Both are dramatizations of famous novels, "Beulah," by Augusta J. Evans, and "Ishmael," by Mrs. E. D. E. U. Southworth. Janet Waldorf will star in Beulah, which opens Aug. 31, in Trenton, N. J., and Virginia Howell is to be featured in Ishmael, opening Aug. 23; also in Trenton. The Bernard Amusement company are making the production. Both plays are now in rehearsal.

Lucy Weston is to take Nora Bayes' place in The Jolly Bachelors.

David Belasco will produce a new play by Avery Hopwood in October. It is called Nobody's Daughter, and will be the vehicle for Blanche Bates.

The Upstart, by Tom Barry, which opens in Maxine Elliott's Theatre on Sept. 1, is the first New York production of Bertram Harrison. The cast includes John Westley, Jane Cowl, George Woodward, Francis Byrne, Malcolm Dunn, Daniell Pennell, and Grace Cowan.

Madame Kalich has returned from her summer home in Highmount for rehearsals of A Woman of To-day, a new American play, by Samuel Shipman.

George Ade has put into scenario form a comedy for William H. Crane. It is named U. S. Minister Jackson. The scene is Garribina, capital of a South American republic. Mr. Crane plays the title role.

Frederick F. Schrader has returned to the city from his vacation, and will at once resume his task of supplying the Washington Post, the Cincinnati Enquirer, and other leading out-of-town papers with the latest theatrical gossip about the New York theatres, as in previous years. He has also completed the libretto for an important comic opera production, which will be seen on Broadway later in the season.

Lillian Russell began rehearsals of her new play, In Search of a Sinner, by Charlotte Thompson, Monday at the Liberty Theatre under the stage direction of Herbert Gresham. Miss Russell will inaugurate her fourth season under the management of Joseph Brooks at Powers' Theatre, Chicago, Sept. 10. The company engaged to support her includes Harry C. Browne, Lynn Pratt, Irving Cummings, Joseph Tuohy, John G. Brammell, Ed. Warren, Victor Benoit, Olive Harper, Hattie Russell, Jessie Ralph, and Liola Leach.

On Feb. 1 Mort H. Singer, the Chicago manager, offered to the treasurers throughout the country three prizes for the most business done by his attractions. The contest was to end July 1. The first prize was awarded to the treasurer of the Majestic Theatre, El Paso. The house is controlled by Mr. Rich and a check was sent him for \$100. The second prize of \$50 goes to Waterloo to the treasurer of the theatre which is controlled by William Busby, and the third prize of \$25 was captured by F. S. Timmins, manager of the Bucklin Theatre,

Elkhart, Ind. In El Paso The Prince of To-night, in Waterloo The Flirting Princess, and in Elkhart The Goddess of Liberty played to the best business in the history of those houses.

Campbell Gollan has returned from his home at Rocky Neck, Gloucester, Mass., where he has been spending the summer.

Edgar Smith and Jerome and Schwartz, writers of The Follies of 1910, will write next season's review for the Casino, in which Eddie Foy and Emma Carus will appear.

Adolf Phillip reopens his Eighty-sixth Street Wintergarten on Sept. 1 with a new musical play, Therese, Sei Nicht Boese, by Paul Herve. The music is by Jean Briquet and the German version by Phillip himself. Louise Barthels, Willy Frey, and Adolf Phillip are in the cast.

In October George Nash will play the leading role in The Gamblers, under the management of the Authors' Producing Company.

In the Western company of The Arcadians, opening in Chicago in September, Mr. Frohman has engaged John Osborne, Gilbert Childs, Marie Shields, Moya Mannering, Alice Russon, Vernon Davidson, and Ruth Thorpe.

Lillian Fitzgerald has been engaged to play the manicure girl in The Wife Tamers.

George A. Florida, the well-known circus and theatrical agent, has been engaged by A. H. Woods for the coming season to go in advance of The Girl from Rector's, opening at Saratoga, N. Y., on Aug. 13.

The John Spotts Amusement company, of Topeka, Kan., has secured Professor Frank Asher's Trained Horse and Cattle Show and has booked it until November at the big fairs and expositions throughout the State.

After twenty-seven weeks as director of the Charles L. Crane Stock company at Enid, Okla., Eugene La Rue will return to New York to negotiate for the coming season.

Rehearsals for Sam Bernard's new musical production are under way. The book is by Mark Swan and Edgar Smith; the lyrics are by Swan and Edward Madden; the music is by Jerome and Hirsch.

Charles Frohman will present The Echo at the Globe Theatre, London, during Coronation Week. The company will be the same as that which opens Charles Dillingham's Globe Theatre in this city on Aug. 17.

B. H. Howe has again signed with Robert H. Harris to manage the number one company of Daniel Boone on the Trill. Mr. Howe has been with the Robert H. Harris attractions for eight seasons. The company gives a novel street parade of wolves and Indians.

Harry Doel Parker will have three attractions on the road this season—Under Southern Skies, Wildfire, and Our New Minister.

Berta Mills has been engaged as prima donna for William Norris in My Cinderella Girl.

P. Darlington De Coster, composer of the score of The Simple Life, is organist and musical director of St. Bartholomew's Parish House and Chapel.

Clara Turner is appearing with her players in Channing Pollock's Such a Little Queen at Vallamont Pavilion, Williamsport, this week.

Ford L. Shotwell, author of The Balance, Sweethearts, and Shame, has completed his new comedy, The Swan Song. The Swan Song will have incidental music and will be in a prologue and three acts. The Balance, which had a try-out last season, has been accepted for production by a New York manager and will be brought to New York after a preliminary season in Chicago. The cast of eight people will be headed by a well-known star.

After Graustark and In the Bishop's Carriage have opened the season, Baker and Castle will give their attention to the preparation of Mr. Baker's new play. It is the intention to make this production in October.

Edith Talliaferro, who is to play the role of Rebecca in Klaw and Erlanger's production of Rebecca of Sunnybrook Farm, which comes to the Liberty Theatre in October, is the guest of the author, Mrs. Kate Douglas Wiggin, at her summer home, Quilicote, near Hollis, Me. Selma Herman will have the title-role in The Thief this season, under the management of A. H. Woods.

THE STAGE IN HOLLAND

CLOSE OF THE SUMMER SEASON AND PLANS FOR THE AUTUMN.

The Summer Recess—Awaiting the Fair Season—Incident of the Speechless Tour—New Engagements—The Kermis Is No More—Aldermanic Interdiction of Satirical Songs.

(Special Correspondence of The Mirror.)

ROTTERDAM, Aug. 1.—The Summer recess, during which all the theatres remain closed, barring an exceptional or foreign attraction, is now nearly at an end. Thoughts managerial and professional tend now to the approaching Fall and Winter season, and in the meanwhile preparations are rife for the preliminary season in August, when all the places of amusement, both here and in Amsterdam, reopen with what is still called "the Fair programme." Here in Rotterdam the special nature of the programmes presented is even more marked, as the annual fair—or say "kermis," to give it the Dutch word—is a thing of but yesterday, having remained as an established popular festivity from the days of yore, and having been abolished only year before last. The "kermis" used to last a fortnight in August, when programmes suited to the occasion were always given, to wit: Spectacular plays, extravaganzas, "up-to-date" productions and bills suited to the taste of our country cousins and fair-going class, ergo, not of the "upper ten." It is invariably a fine harvest season for the managers, because although the fair is no longer held in the city, there is still an unusual bustle of floating population during those days, the theatres as a consequence doing excellent business. Faithful to the traditions of the house, Manager Van Eyden invariably produces a spectacular play on a gorgeous scale, with a grand transformation scene at the end, and with tableaux, marches, rich costumes, etc. There is, of course, a topical song which always brings down the house. Last year the bill was a revival of the old-time favorite, *Around the World in Eighty Days*, so we may expect a similar production this month. At the Tivoli Theatre we are to have a "review" by the Speechless combination, from the pen of the poet-singer. This is also in keeping with the theatrical usage here, as the Grand has always been the home of the spectacular productions for the Fair season, whilst the Tivoli was the accepted stage for "up-to-date" musical comedies or reviews.

The Speechless company is now at Scheveningen, drawing crowded houses. After the very satisfactory season in this city the company went on tour to the different places of Summer resort, winding up at Scheveningen. During the tour an incident occurred in one of the smaller towns, which has given rise to numberless articles, with reason. The City Council of Laren seems to be narrow-minded to a disconcerting degree. The ditties of the post-singer Speechless are of a rather caustic nature, sometimes greatly to the point with regard to the abuses and failings prevalent in our workaday world. The reputation of these songs, preceding the company, had so aroused the indignation of the city fathers (!) that the performances were forbidden. A scathing denunciation was passed on all the numbers of the programmes announced, including, of course, the delicate and well written dramatic sketches, so full of tender sentiment and careful coloring. Needless to say, the attitude taken by the Laren city authorities has met with such general disapprobation that instead of harming the company's further tour, it but served as an incitement and a "drawing card" in the places that followed. Among the new engagements closed by Mr. Speechless for the ensuing season is that of Mrs. Van Dommelen, who was last season under Manager Royards. The readers of *The Mirror* doubtless remember the triumph achieved by Mrs. Van Dommelen as Claire Forster in *The Woman in the Case*. On the other hand, Mrs. Erfmann, an able member of the Van Lier company, of Amsterdam, has been engaged by Manager Royards. Other changes are rumored, but till now they are mere rumors and nothing else.

A. Y. G.

MARIE PAVEY WITH PAYTON.

Marie Pavey, who resigned from the Keith Stock company, Portland, Me., after playing leading roles there for three years, has been engaged by Corse Payton as leading woman for his Brooklyn Bijou Theatre. Miss Pavey opens at the Academy of Music, New York, Aug. 22, in *The Sporting Duchess*.

TO ADVERTISERS.

The Mirror will go to press in advance of its usual time on the number to be dated Sept. 10, as Monday, Sept. 5 (Labor Day), will be a legal holiday. Advertisers will please note that no advertisement for that number can be received later than noon of Saturday, Sept. 3.

NOTES OF ENGAGEMENTS.

Where Many Well-Known Players Will Be Found at the Season's Opening.

Charles Klein announces that he has engaged Edith Barker for one of the principal roles in his new play, *The Gamblers*, which will be produced, and presented by the Authors' Producing Company in New York in October. Miss Barker played Sherry Rosmore, the leading role in *The Lion and the Mouse* for four seasons. Other engagements for the same production include George Nash, William Hack, and Charles Stevenson.

Mrs. Leslie Carter will have Harrison Hunter for leading man when she begins her New York engagement in a new play by Rupert Hughes in October, under the management of John Cort. Mr. Hunter was leading man with Jigs Nethersole last season.

Hassard Short and Mary Boland will be with John Drew next season in Smith. Miss Boland was Mr. Drew's leading lady this past season. Mr. Drew's season will begin Sept. 5 at the Empire.

Doris Keane will be a member of Decorating Clementine.

Thomas Ryley has engaged Mildred Starr, Noah Berry, Jr., and Henry Lewis to support Tyrone Powers in *The Storm*.

Lawrence d'Orsay will be a member of Billie Burke's company. Miss Burke sailed from Europe Aug. 10 for New York.

Henry B. Harris has made the following engagements: Austin Webb and Eleanor Sheldon for *The Deserters*, with Helen Ware, Geraldine O'Brien, and J. J. Horwitz for *The Country Boy*; Eva Dennison as leading lady for Robert Edson in *Where the Trail Divides*, and little Robert Tanay for Hedwig Reicher's play, *On the Eve*.

Alice Yorke will play the title-role in *The Sweetest Girl in Paris*. Gus Sohlike stages the musical comedy.

Cyril Ring, a younger brother of Blanche, Frances, and Julie Ring, is to make his first appearance on the stage as a member of Blanche Ring's company in *The Yankee Girl*, opening at Asbury Park Aug. 26. Others in Miss Ring's company are Harry Gilfoil, William P. Carleton, Edith Conrad, Halliday and Curley, Marguerite Wright, and Margaret Malcolm.

The members of Lulu Glaser's company in *The Girl and the Kaiser* include Flavia Arcaro, Edith Decker, John Slavin, Amelia Stone and Melville Stewart. Mary Elizabeth Forbes and Frank Tannehill have been engaged by the Liebbers for Dustin Farnum's company in *Cameo Kirby*. Miss Forbes, who is known as the Harrison Fisher Girl, will have the leading female role. Mr. Tannehill will have the role originally played by Emmett Corrigan.

Herbert Wilke will have the role of Herr Pappelmeister, the orchestra leader, in *The Melting Pot*, with Walker White-side, when that play opens for the season.

Orrin Johnson and Laura Nelson Hall will have the leading roles in A. H. Woods' production of William J. Hurlbut's new play, *New York*.

Ernest Lawford has been engaged by Charles Frohman for G. P. Huntley and Hattie Williams' production of *Decorating Clementine*.

George Robert, who has signed a three years' contract with William Brady, has replaced Ernest Glendinning in the Chicago company of *Baby Mine*. Mr. Glendinning will be in the New York company of *Baby Mine*, which is headed by Grace George.

The former Elizabeth Stewart, now Mrs. Theodore Hardee, has returned to the stage. During the week of Aug. 1 she appeared with James K. Hackett in San Francisco, playing Maritana to his Don Caesar at the Alcazar. Miss Stewart's last engagement before her retirement was with Henry E. Dixey in *The Man on the Box*.

Willie Dunlay has been engaged as a special feature in the revival of *Are You a Mason?* now at the Garrick Theatre, Chicago, under the management of Will J. Block.

Diane Oste has been engaged by Charles Dillingham to appear in his New York production of *The Girl in the Train*.

Riley Chamberlin arrived in town last week from Milwaukee, where he has been

spending the Summer. He resumes his old part in *Lulu's Husband*.

Claude Norrie has signed with Rowland and Clifford for the coming season in Edward E. Rose's play, *The Rosary*, opening Aug. 28.

Adolf Philipp has engaged for Theresa, Sel Nicht Boese (Theresa, He Mine), which will open his playhouse, the Wintergarten, on Eighty-sixth Street, Sept. 1, the following persons: Louise Barthel, Erna Keler, from the Stadt Theatre in Zurich; Margarethe Dam, from the Residenz Theatre in Berlin; Anna Franosch-Diehl, Ilka Diehl, Lilly Eckert, Laura de Meaujane, Wally Liebig, Hansi Clasen, Willy Frey, Otto Meyer, Max Agerty, Louis Koch, Ernest Naumann, Karl Steindler, and Max Flemming. Adolf Philipp will play the leading male part in the piece. Edward A. Weber will lead the orchestra. Rehearsals start Aug. 15.

GRAND OPERA.

Notes of Plans and Artists in the Great Field of Music.

The Metropolitan and the Boston Opera companies have agreed to a system of exchange, in which Chicago may be included. The Metropolitan commands the services of Olive Fremstad, Marie Rappold, Geraldine Farrar, Louise Homer, Caruso, Slezak, Jadowker, and Devaux. The Boston company offers Grace Fisher, Alice Nielsen, Cavallieri, Fely Dereyne, Libkowsker, Carmen Melia, Destinn, Ruby Savage, Selyne Bonheur, Maria Claessens, Marie Louise Rogers, Janka Caplinaka, Maria Gay, Jessica Swartz, Constantino, José Erard, Ernesto Giacomini, Giovanni Zenatello, Robert Lassalle, Gerardo Gerardi, George Baklanoff, Ramon Blanchard, Rodolfo Fornari, Carmine Montelba, Attilio Pulcini, José Mardones, Giuseppe Perini, Leon Siberiakoff, and Luigi Tavecchia.

Enrico Caruso is spending his vacation at the Hotel Santa Lucia, in Naples. One of his favorite resorts is Mother Mim's, at Torre del Greco, formerly headquarters for the Camorra.

The time limit for the English opera by a native American, to be submitted in competition at the Metropolitan, has been extended one year. The contest for the \$10,000 prize closes on Sept. 15, 1911. The cause for this postponement was the desire for more manuscripts; not enough have been submitted so far to make the contest worth while. Although this is not exactly according to the letter of the rules of competition, it seems justifiable under the circumstances.

The Metropolitan Grand Opera company will probably go to St. Louis next January to give four performances in the Coliseum. A guarantee of the required \$40,000 is practically assured, three-fourths of it have been pledged already by fifteen patrons of music. It is expected that *Salome* and *The Girl of the Golden West* will be given, and that Caruso and an orchestra of 120 will be heard.

The Chicago season of grand opera opens on Nov. 3 in the Auditorium, which has been extensively altered for the needs of opera. After ten weeks in Chicago the company will come to Philadelphia for the same length of time. Campanini will conduct, and among the singers will be Melba, Mary Garden, Dalmores, and Sammarco.

Madame Tetrazzini has forewarned opera in New York, Philadelphia, Boston, and Chicago. Aside from a concert tour, she will sing only at the Tivoli Opera House in San Francisco. Cleofonte Campanini is arranging *Il Barbiere di Siviglia* for this performance.

At the Boston Opera House this season several new operas will be produced: *Werther*, *The Girl of the Golden West*, *The Pipe of Desire*, *The Sacrifice*, *La Habanera*, *L'Enfant Prodigue*. Mr. Converse, composer of *The Pipe of Desire*, is just finishing *The Sacrifice*.

During the season ending in the middle of last June, the Berlin Royal Opera saw 191 performances of twenty-seven German operas, eighty performances of ten Italian operas, and fifty of nine French operas. Wagner headed the individual list with ninety-two performances, and Puccini was next. Mozart and Thomas had nineteen each, Verdi and Meyerbeer seventeen each, Mascagni and Leoncavallo fifteen each, and Richard Strauss fourteen. The most sensational composer of the times is ninth on the list.

Madame Sembrich will give a number of song recitals during the early Winter in a few of the Eastern cities before her return to Europe in December. She has declined offers from the Metropolitan and the Chicago Opera companies. Her New York engagement at Carnegie Hall includes two programmes illustrating the historical development of the song. Her accompanist will be Frank La Forge.

VAUGHAN GLASER'S SUCCESS.

The Vaughan Glaser company, now playing a six weeks' engagement at J. H. Moore's Temple Theatre, Rochester, N. Y., is enjoying the largest business since its organization several years ago. The engagement opened July 25 and is to conclude Sept. 3. The first play produced was *Cameo Kirby*, followed by *Brewster's Millions* and *Old Heidelberg*. The plays for the remainder of the season are *At the Mercy of Tiberius*, *All on Account of Elisa*, and *The Man Between*. At the Mercy of Tiberius and *The Man Between* are practically new plays. The former was originally written by John P. Ritter and later revised by Charles Carver. Both are billed as co-authors. *The Man Between* was originally *The Bridge*, and was produced for a time last season with Guy Bates Post in the principal role. This play is the work of Rupert Hughes. Both plays will be sent on tour, the former opening in Toledo Aug. 29 and the latter opening in Toronto Sept. 4. St. Elmo, a popular Glaser attraction last season, will open this season in Indianapolis on Aug. 29. All these companies are now rehearsing at the Temple Theatre in Rochester.

BOHEMIAN CLUB AT CENTRAL HILL.

The Bohemian Club of St. James, L. I., gave an entertainment in the amusement hall of the Central Islip State Hospital, L. I., for the patients' amusement fund. The programme included *Fields and Fields* in a knock-about comic act; Lydia Franklin, a serio-comic artist; Miss Miller, a soprano ballad singer; Teddy Burns in patter; Barton and Ashley in comic stunts, and Charles A. Bigelow, comedian. Dancing concluded the performance.

YOUNG BUFFALO ABROAD.

Negotiations are now pending between Charles Blaney and certain English managers whereby Young Buffalo may appear in the larger cities of England, Ireland and Scotland in a melodramatic offering. George N. Ballinger is now in London in the interests of Mr. Blaney. A cablegram is being awaited at the Blaney office with the information that Mr. Ballinger either has or has not been able to arrange the tour.

TICKET SPECULATOR FINED.

Magistrate Murphy in the Night Court, Aug. 8, imposed a fine of \$10 on Lewis Newman, a Broadway ticket speculator, for forcing his way into the lobby of the New York Theatre three times in a few minutes in an endeavor to sell his tickets. In addition, Magistrate Murphy issued a warning that he will impose imprisonment some night on overzealous ticket speculators.

ON THE FIRING LINE.

Two fires recently have warmed up matters in the profession. Mary Serrano, a Shubert actress, lost her Summer home in Pawpaw, Mich., on Aug. 6. The loss is estimated at \$3,000. In Long Beach, L. I., on Aug. 7, a \$20,000 blaze reduced to ashes the home of George McManus, the creator of the *Newlyweds*. Among his losses was an artistic collection of considerable value which cannot be replaced.

LETTER TO THE EDITOR.

"Eliminate the Inefficient."

PLAYERS' CLUB, NEW YORK, Aug. 11.

To the Editor of *The Dramatic Mirror*:

SIR.—Noting the article in your issue of Aug. 13, under the heading of "Eliminate the Inefficient," I venture the following suggestion:

In the old Actors' Society, I believe, there was a provision that only people of three years' experience as actors were eligible to membership. This plan seems to me good enough to apply to your idea.

Why not exact from all applicants for engagements proof of at least three years' actual experience on the stage, or require them to show contracts for engagements covering three consecutive seasons? Of course those provided with diplomas from reputable dramatic schools would be exempted, into which schools this plan would force the aspirants and "would-be's" to be tried out, at the same time giving the experienced people more of a chance.

Why should our profession be the only one under the sun into which any outsider can walk and take the place of a skilled workman? This idea may not be new, but it might "help some" for a while. Yours truly,

BRIAN ROYCE.

THE ACTORS' SOCIETY

THE RETURNING AND ENGAGEMENT OF ACTORS GOES MERRILY ON.

J. Palmer Collins is Glad to Get Back to the States—Benjamin Scoville Arranges His Play for Reading Purposes—Arthur Row with Henry B. Harris.

There are two times a year when the office assumes an appearance of a railway station—at the beginning of a season and at the closing. The exchange of greetings, accompanied in the case of the women with much osculatory display, which is so prevalent at either end of the season, has already begun. Openings are now taking place in all parts of the country, North, South, East and West, and the actors, most all of them in the country, who flocked to the city during the Summer, are now departing for the various openings. Even those who have spent the Summer in the mountains and at the shore, though arrangements for their next season may have been made last Spring and their openings may call them to Chicago or further West, invariably go their journey by way of New York. The office this past week was the scene of many farewells for the season.

J. Palmer Collins has just returned from an extended trip abroad. He has spent much of the time in London. Mr. Collins has been re-engaged for Arsene Lupin. During his trip abroad Mr. Collins visited all the London theatres and saw all the London successes. He has returned to the States well satisfied with the showing of his fellow American actors.

Roland Osborne has returned from his vacation spent at his home in Baltimore. Mr. Osborne is to manage The Lost Trail this year. With Mr. Osborne as manager of The Lost Trail it is assured that the company and production will not get lost.

Arthur Row has been engaged by Henry B. Harris for On the Eve, opening Aug. 29 in Chicago. Mr. Row has been two seasons with Robert Hilliard in A Fool There Was, and during the Summer directed the productions of a stock company in Savannah. He also did some magazine writing.

Benjamin Scoville has arranged his play, Saul, into four twenty-minute acts, and will give it as a reading during the season. He has already begun what promises to be a long tour by reading it before an assembly of Y. M. C. A. secretaries and clergymen in Chicago. His audience received it with great praise and innumerable compliments, both as to his reading and to the excellent construction of his play.

Ethel Clifton is enjoying a pleasant vacation at Hollywood, Cal., where she is resting, preparatory to opening her season with the Baker Stock company in Seattle. Ethel is a favorite on the Western Coast. Perhaps the foregoing remark is unnecessary, for any one who knows her knows that she is never anything but a favorite.

Charles D. Herman has been engaged to play Saul in The Shepherd King, with Wright Lorimer, opening Aug. 22 at the Shubert Theatre in Boston. Mr. Herman, it will be remembered, played the part of Grand Duke Vasile Vasilvitch in The Man from Home last season and merited considerable praise for the clever way in which he played it. Mr. Herman's versatility stands him in good stead, as he can play in both the legitimate and the modern dramatic offerings with equal ease.

BACK TO HOME AND ACTIVITY.

The *Majestic*, on Aug. 11, turned loose several returning actors. Cathrine Coustas has been spending her vacation in Paris, London and the Scotch country. Marie Doro regrettably left her Italian villa to begin rehearsals in William Gillette's *Electricity*. Henry Blossom brought The Slim Princess, which he completed this Summer, for production at the Studebaker Theatre, Chicago. Mrs. Blossom was voted the belle of the ship's ball. Four English girls came to take part in this new Blossom musical comedy. Walter Bradford, of the Liebler business staff, returned from Germany. E. D. Price, recovered from typhoid, is back to manage Robert Hilliard's tour in A Fool There Was. Manie Johnson will be in one of the Henry B. Harris' Fall productions. Mrs. George M. Baxter, formerly Dorothy Usher, brought several plays for the American market.

Constance Abbott is playing in The Three Twins company under the management of Joseph M. Gaites.

The Metropolis Theatre opened Saturday night, Aug. 13, with Clark's Runaway Girls.

Frank Monroe, recently the detective in Alias Jimmy Valentine, has become the Boston manager of the detective service of the American Bankers' Association.

A. E. Matthews, the English comedian, and his wife, May Blayne, have contracted to appear under Charles Frohman's management for five years. At least four months of each twelve are to be spent in England.

Cohan and Harris have engaged Adelaide Thurston to star in Catherine Chisholm Cushing's comedy, Miss Ananias.

Thomas Jefferson will appear in several plays under the management of Walter N. Lawrence, the first being The Other Fellow, by George Totten Smith.

Robert T. Haines and Conway Tearle will appear in Thomas W. Ryley's production of Langdon McCormack's new play, The Storm.

Viola Allen returned from Europe on the *Cedric* with her husband, Peter Duryea, and Mrs. Fanny Addison Pitt, a member of Miss Allen's company, on Sunday. Miss Allen will open her season in The White Sister, but will be seen later in a new play by Israel Zangwill.

Ernest V. Faulhaber, of Cleveland, O., has signed contract to play Abu Hamed, the heavy role in Robert H. Harris' musical production of The Two Americans Abroad.

Percy Haswell produced a new play, The Light Above, by Edwin Milton Royle, at the Royal Alexandra Theatre, Toronto, Aug. 1. Miss Haswell may use the play next season.

Nobody's Widow is the name of the new comedy by Avery Hopwood, in which David Belasco will present Blanche Bates next season.

George Ade will write a new three-act comedy, called U. S. Minister Jackson, for William Crane.

In the cast of The Round-Up, which opens in Boston on Labor Day, are Hapley Holmes, Mitchell Harris, Joseph M. Lothian, Grace Bonham, Paula Cloy, and Mattie Edwards.

Sophie Brandt sailed from Europe on the *Kronprinzessin Cecilie* to appear in Hans the Flute Player at the Manhattan Opera House.

The Bonita chorus girls have got as far East as Boise, Idaho, where their funds have given out and they are again looking for help.

Lewis H. Reynolds, Fourth Deputy Police Commissioner, has been doing a little harvesting of overripe shows at Coney Island. The tribe of Salome has been invited to cut short its stay at the Island, and other objectionable persons of various kinds have gone into a state of eclipse.

Clarence L. Dean has succeeded G. W. Pierong as manager of the Orpheum Theatre, St. Paul, Minn. Mr. Pierong will have charge of the Orpheum Theatre, Duluth, Minn.

Louise Le Baron has been re-engaged by the Aborns as prima donna contralto for their regular season of English grand opera, beginning Sept. 5 in Toronto.

Louison Charlton, who is Madame Sembrich's manager, also has charge of concert tours for Frances Alda, Edmond Clement, and David Bispham. Mr. Charlton also manages the concert of the Philharmonic Society, which Gustav Mahler directs.

Mlle. Polaire intends to make a sensation in Paris when she disembarks from the *Kaiser Wilhelm II*. For this purpose she has bought a Jamaican slave for 10,000 francs. Dressed as an organ grinder's monkey, he will accompany Mlle. Polaire on the streets.

Gabriel Faure has been re-elected Director of the Paris Conservatory of Music for five years.

Atlantic City was the scene of two openings last week, Aug. 8, The Simple Life, with Charles J. Ross, Eddie Garvey, Robert Bailey, and William Cameron in the cast. Henry W. Savage's musical production, The Wife Tamers, opened the same evening, with Lionel Walsh, Juliette Dika, Florence Reid, Wallace McCutcheon, Rosa Botti, and Florida Forrest in the cast. At Long Branch, N. J., Aug. 8, the George Broadhurst-Augustus Barratt musical comedy, The Girl and the Drummer, opened with

Gossip of the Town

Vera Michelena, Phil H. Ryley, Anna Chance, Marie Flynn, Janet Priest, and Charles Grapewin in the cast. New London, Conn., saw the premiere this season of James Forbes' new play, The Commuters, in which Orrin Johnson, Taylor Holmes, and May De Sousa have the leading roles. Miss Patsy opened last night, Aug. 15, in Atlantic City. In the cast are: Gertrude Quinlan, Dorothy Tennant, Florence Nash, Adeline Dunlap, Maude Earle, Ione Bright, Laurence Wheat, Dan Mason, and Harde Kirkland.

A tablet bearing the inscription, "Richard Strauss was born here on June 11, 1864," was placed in his Munich home on his forty-sixth birthday by the people of Munich. This is an unusual honor for a living composer.

Richard Allen is back in town after summering in Indiana.

De Forest F. Dawley will play a special week's engagement with the Poli, Scranton, Pa., week of Aug. 22, appearing in the title-role of The Wolf.

Henry C. Mortimer, playing with the Keith's Stock, Providence, spent a day in New York last week. He closes with the stock company Sept. 3, and sails for Europe on the *Cymric* on Sept. 6 for a two months' outing, visiting the principal cities on the Continent. He will return in November.

Julius Stager will appear in a play adapted from the German, under the management of Klaw and Erlanger.

Charles Roberts Hopkins will be married to Violet Vivian and not Ruth Vivian, as previously stated, on Aug. 30.

A tabloid Tales of Hoffman is being prepared by Homer Lind for vaudeville.

Howard Russell has again been engaged by George L. Baker as comedian for the coming season at the Baker Theatre, Portland, Ore.

Children under fourteen are prohibited from attending moving picture shows after 9 P.M. in Berlin. This step is taken because of the character of pictures shown.

The Schiller Players, who for thirty weeks have been offering straight dramatic productions at the Ocean View Casino, Virginia, recently departed from their usual line of work and offered a revival of The Mikado. The chorus was composed of local amateurs. In the cast were Frank Beamish, Harry Davies, James W. Musgrove, Cecil Owen, Henry Duggan, Morton E. Hecht, Ella Fontaine, Margaret Harper Millward, Rita Knight, Joseph Oreganhan, and Blanche Hardy Consovo.

Colonel Frederick T. Cummings, purveyor of Wild West Shows in Europe, is going to open a Coney Island in the Zoological Gardens at Rome. Under his direction Mr. Kiraity will supervise the spectacles. Mr. Hagenbeck the animals, and Mr. Lyons the restaurants.

The Fortunes of Betty, the new rural play that the little comedienne Cecil Spooner will be seen in the coming season, will have the following list of players in her support: Joseph Manning, Philip Leigh, James Furey, Rawden Hall, Arthur Jennings, George Saunders, William Dale, James Flannigan, John M. Martin, William Brown, Fannie Louise Carter, Maude Stevens, and Gracy Beebe. The company will be under the direction of the Blaney-Spooner Amusement Company (Inc.), R. W. Little, manager.

Henry Crosby has joined the William Ingersoll Stock company, at Salt Lake City, for the season.

Beth Franklyn, leading woman of the Euclid Garden Stock company, Cleveland, under Amelia Bingham, will continue in the same capacity with Florence Roberts. Miss Franklyn has also been re-engaged for next Summer.

Talk by discharged servants has led to a police investigation in the household of the author of Zaza. Pierre Berton's wife is said to have tried to poison her daughter-in-law, Madame Claude Berton. It is known that the younger woman left the household, and was brought back by her husband.

Mary Garden will appear at the opening of the Chicago Opera House this Winter.

Beulah Poynter started rehearsals of her new play, The Little Girl That He Forgot, at the Globe Theatre, Chicago, Aug. 1, and will open at the High Street Theatre, Columbus, O., Aug. 15. In Miss Poynter's company are John Bowers, Joseph Kelvin, Edwin Dale, Charles

R. Phipps, Edwina Levin, Nettie Loudon, Elsie Kaye, Maude Farrington, and Mildred Jemett. Burt and Nicolai will conduct the tour, Harry J. Jackson will manage the company, and Oliver Martell will be in advance.

In Baltimore for a season of ten operas Bernard Ulrich demands a guarantee of \$20,000. Mr. Ulrich is manager of the Lyric in Baltimore, as well as the Chicago Grand Opera company and the Metropolitan Opera House in Philadelphia. His tentative list of operas includes Lohengrin, Tannhauser, Tristan, Carmen, with Mary Garden, Otello, with Melba, and Slesak or Zerola, Boheme, with Melba and Dalmores, Pilleas and Melisande, with Mary Garden, Thais or Le Jongleur de Notre Dame, and Salome. It is proposed to give an opera every Thursday evening. The Lyric opens on Oct. 17 with Pawlowa and Mordkind, who danced with such success last Winter.

Elizabeth Harworth, an American vaudeville singer in Paris, who was charged with robbery by a stock broker named Mosse, was released on Aug. 1, after three weeks in prison. As the charge has been disproved, considerable comment has been aroused by this execution of the law.

VACATION NOTES.

Raymond L. Bond, who for the past three seasons has been identified with Belasco productions, is summering in Providence, R. I. Mr. Bond will be with Maclyn Arbuckle this coming season in Welcome to Our City.

Bernard J. Lynch, treasurer of the Russian Lyceum Theatre, at New Britain, Conn., has returned home after spending his vacation at Block Island, R. I.

Ferdinand Tidmarsh, who has just concluded a ten weeks' tour in vaudeville, is taking a much needed rest near Glens Falls, N. Y., prior to the commencement of rehearsals of The Lost Trail, in which he will again assume the part of Bud Larrabee.

Helen Carmen, after a very successful season working the Sullivan-Conside time, is resting at Glen Lake, N. Y.

There is a decidedly lively stage colony up at Blodgett's Landing in New Hampshire, and the other night a vaudeville entertainment was given for the Cottage Owners' Association, with a list including Billy B. Van, Rose and Nellie Beaumont, John E. Henshaw, Mr. and Mrs. Edward Connelly, Ethel Nasson, Bert and Wetmore, Edgar Smith, Gordon and Melville, W. C. Matthews and Nellie Harris, Harrie Buckley and Carrie Barry, M. C. Nichol, and Nat Whitestone—a combination that vaudeville theatres rarely see.

Alice Johnson, last season with The Man from Home, is wandering about Europe. From Paris she writes that Paris is still *la plus belle ville du monde*.

Charles Klein, the playwright, has been enjoying a ten days' cruise in Long Island Sound.

Blanche Shirley, the Anna Moore of 'Way Down East' last season, after the closing of the Franklin Stock at Stapleton, S. I., where she was the leading woman for twelve weeks, the closing bill being Paid in Full, went to Great Kills, where she has spent the entire month of July in absolute rest. A farewell reception was given in her honor Aug. 8 by Mrs. Henry D. Cooper on board her yacht, the *Wendella*.

Florence Barker, the charming leading lady of the Poli stock company, will spend a well earned vacation at Atlantic Highlands at the close of her season in Hartford. Next season she will be a member of Percy Williams' Brooklyn Stock company.

MUSIC VERSUS ELECTRICITY.

Music bath charms, as every one knows. In Memphis, Tenn., on Aug. 7, it was of some avail in allaying the fright caused by an errant bolt of lightning at the East End Park. When the box office was knocked into splinters Charles Scott, of the vaudeville team, Scott and Alexander, was on the stage of the theatre. He continued his song as if he were in the habit of being struck by lightning every day, and succeeded in inspiring some confidence in the nervous audience with the help of the manager, A. B. Morrison.

GEORGE
LYDECKER
Engaged for Charles Marks' Production.
"\$5,000,000"

THE WEEK IN CHICAGO

An Atmospheric Musical Play—An Elegant Play About the Social Whirl—The Barnyard Romeo—Knights Templar Week—Bills at Various Theatres.

(Special to The Mirror.)

CHICAGO, Aug. 15.—Just what is meant by an "atmospheric musical play" does not seem to be generally known, but as Joseph M. Gaites, the producer of *The Girl of My Dreams*, at the Illinois Theatre so described the play, it must be taken as an example. "Atmosphere," such as in *The Rose of the Rancho*, this musical comedy has not, but it has grace, charm, cleverness and other genteel qualities which highly commend it. There is a great deal of pretty music and a number of original and exceptionally popular choruses "numbers." It has two stars, John Hyams and Leila McIntyre, both of whom have tact, skill and unusual gifts for fine comedy. All these advantages give *The Girl of My Dreams* something which might be called a nice atmosphere of its own. The touch of the copious versifier and newspaper humorist, Wilbur D. Nesbit, who collaborated with Otto Hauerbach on the book, is noticeable in the lyrics. They are witty, original and neatly turned. The lines are well written, and there is much that is new in the situations. The music, by Carl Hochana, is better than usual. The production dragged a bit the opening night, and some of the critics, at least one, seem to have lost their patience, but the comment was generally favorable, and a second attendance by the reviewers will probably add to the reputation of the offering. The plot has a parlous wholeness, but is sufficient for the kind of play, and is successful in maintaining interest. In some instances the intervals between numbers is too short and interruption is almost resented. Miss McIntyre is a Quakeress in modest drab, and Mr. Hyams is an "all round good fellow," whose kindness gets him into compromising complications. The clouds roll by, and the good fellow and the sweet, little Quakeress are united. Mr. Hyams' part fits him, and he flocks all his scenes with points of wit and humor, at least seemingly spontaneous, which add much to the enjoyment of the comedy. Time should enable him to further enrich the part in his characteristic manner and build it into one of the most popular light comedy creations of the season. Miss McIntyre is delightful as the little Quakeress, winning many encores with all her songs. Her first song, "Quaker Talk," is exceedingly clever and original. She and Mr. Hyams do several graceful dances, which the spectators want repeated until they became endurance tests. Ray Royce makes an entirely admirable character of the Quaker father, and Irving Brook gets much conventional but popular comedy out of Count Snigglefritz. Nita Allen was popular with the audience as Daphne, the milliner. While she was inclined to overdo the eccentric comedy in acting, she was capital in her songs, and her "Letters Which Should Not Have Been Sent" was one of the hits. The original numbers which made an impression were those of the marionettes, the toys and the games of youth. Frank Smithson's penchant for numbers which require the lugging in of lumber by the chorus, is indulged in again, but with more success than heretofore. The play is handsomely staged.

The Wife Tamers will be at the Princess, beginning next Sunday night. This is the new Savage production.

Montgomery and Stone in *The Old Town*, with which the new season begins at the Studebaker to-night, are not likely to remain long it appears. Their tour for the Fall and Winter includes many cities. Elsie Janis will follow these stars at the Studebaker in *The Slim Princess*.

Sarah Bernhardt will follow Elsie Janis at the Studebaker.

Will and Harry Singer and E. M. Harris as the Starland Company have purchased Miss Nobody from Starland and prepared to send it on tour, beginning Sept. 1. The cast: Olive Vail, Ralph Riggs, Lawrence Comer, Joseph Nelmeyer, Bert Morton, Adelaide Witchie, Adeline Kroell.

Her Son, the new play by Charles Bradley, at the Powers, did not fare very well at the hands of the critics. "An elegant play all about the social whirl," said Mr. Hammond in the *Tribune*. There seemed to be too much in the play of a melodramatic or sensational tincture. Margaret Lawrence emerged from the reviews with praise, as did Hall McAllister.

Sydney Louth played the smug person from Wall Street and William Riley Hatch the bad bank president. Jane Eustace and E. F. Postwick also were in the company.

The Criterion will be reopened by Messrs George Klimt and Frank Gazzo this week as a stock theatre, with Cripple Creek as the first bill. Gladys Montague, Madyne Journé, Paul Edwards, George Sallsbury, Jay Wilson, Gwendolyn Delaney, and Bennett Finn are in the company, and Joseph Pilgrim is re-engaged as house manager.

Ralph T. Kettering, who has been in charge of the bureau of publicity at the White City during the Summer, has resumed his duties as general press representative of the Klimt-Gazzo enterprise.

Eugene Miller has succeeded Guy Coombs as leading man at the Bijou.

Leila Shaw and Albert Phillips will again play the leads at the Marlowe for Charles Marvin's Stock company. Mr. Marvin may reopen the College as a stock theatre.

Frank Ferguson, whose familiar Ace of Spades was played at Majestic recently by Rose Coghlan and Lynn Pratt, has been putting on some of his playlets at Keith's, Boston. Mr. Ferguson called on Lotta at her beautiful Summer home near Squantum, Mass., where she lives in a big house surrounded by 150 acres, with a mile of ocean beach. She is a clever and gracious hostess.

What Manager William Morris called "the biggest act ever presented in vaudeville," *The Barnyard Romeo*, was revealed auspiciously last week to Knights Templar and others at the American. It proved to be a little romance of barnyard fowls, and a dog and fox, with many low comedy and musical trimmings, not to mention puns ad lib. The romance was elusive, but the vaudeville invasions and Stella Mayhew were highly entertaining. Miss Mayhew as the jolly duck easily outtraced the rooster. Sydney Grant, for popular favor, although Mr. Grant was not bad as the chanticler. One could not help "seeing" William Norris in the part as an ideally cute comedy rooster. Izzi Hajos, the new importation from Vienna, was pretty, graceful and clever as the pheasant in a white costume. Her English was somewhat conglutinated, but when a pretty woman talks with a foreign accent most people, especially the men, are ready to overlook it or to admire the quaintness. Joe Keno was good as the acrobatic dog and Billy Taylor excellent as the fox. La Petite Adelaide got tremendous applause with her toe dancing and responded to many encores.

George Probert has succeeded Earnest Glendenning as the young husband in *Baby Mine*.

Thomas Ross gave his three hundredth performance of the lead in *The Fortune Hunter* at the Olympic last Friday night. The Dollar Mark, by George Broadhurst, will open the season at McVicker's, Aug. 27.

The Girl from Rector's, purged, cleansed, renovated and otherwise improved, has been a moderate success at the Chicago Opera House. The acting has been good, with Elita Procter Otis as Mrs. Copley, Gertrude Millington prepossessing and clever as Louie Sedaine, William Sillery as Professor Maboon, Charles P. Morrison as Colonel Tandy, and E. R. Burryon as the judge. Nena Blake was attractive as Marcia; Nella Webb bright and resourceful in comedy as the maid, with an incidental conquest as a singer of popular songs. Kenneth Davenport as Richard, J. W. Ashley as Duddle and the waiter, and Charles E. Eldridge as the acid deacon have added to the general impression of ability which the company gives.

O. L. Hall says in the *Evening Journal* that Alma, Where Do You Live, will be the first Fall attraction at the Whitney, with Kitty Gordon as Alma and Charles Bigelow as principal comedian.

William A. Brady's revival of *Jim the Penman* is continued. It is the opening bill at the Grand Opera House, beginning this week.

Knights Templar week, with many thousands attending the triennial convocation, did not fill the theatres as expected, though the Majestic overflowed all the week. Even *Are You a Mason*, produced especially at the Garrick by Will J. Clock, failed to interest, the mul-

titude preferring the outdoor attractions of the fine cool Summer nights. George Herry, who has been stage director of many stock companies, played the Wise part well, and Robert O'Connor played the part once distinguished by John Rice. Walter McCullough was realistic as the ham-ish old actor. The women of the company included Mabel McCane, Florence Johnstone, Catherine Adams, Lillian Brinscombe, Bette Tate, and Louise Adams.

The bills this week: Grand Opera House, *Jim the Penman*; Studebaker, *Montgomery and Stone in Old Town*; Chicago Opera House, *Girl from Rector's*; Lyric, *Midnight Sons*; Illinois, *Girl of My Dreams*; Cort, *Richard Carle*; Olympic, *Fortune Hunter*; Colonial, *Madame Sherry*; Ziegfeld, *Girl in the Kimono*; Whitney, *Cinderella Girl*; Princess, *Baby Mine*; Academy, *How Hearts Are Broken*; Criterion, *Cripple Creek*; National, *Broken Idol*; Weber's, *Sure Shot Sam*.

Arturo Bernardi excited the liveliest kind of applause from the Templar week crowds at the Majestic with his lightning changes and cleverness in each. His imitation of famous composers and leaders are all careful studies. It was interesting to note that List far outtrived Wagner in getting applause, as much as Wagner outran Gounod. But strangest of all was the comparatively little applause aroused by Verdi, master composer of his day and among the most illustrious of all time. For Sousa immediately following there was great applause.

Vesta Victoria's old favorite character comedy creations with songs to match maintained her in high favor during her second week at the Majestic. The Piccolo Midgits tickled the out-of-town crowds immensely, and Eleanor Windom and Arthur Evers got on exceptionally well in their good comedy playlet, *Baschallitis*.

OTIS COLBURN.

SALT LAKE CITY.

Strong Attractions and Good Business at All Houses—Prospects Bright.

At the Orpheum the act of all acts for beauty, grace and daintiness—Grigolatin Aerial Ballet—was the strong drawing card of the week. Although this was seen at Saltair Beach last year, it took on a more artistic hue in the Orpheum than it did in the large pavilion at Saltair, and at every performance drew forth the greatest admiration. Valentine and Dooley had a few new ideas in trick bicycling, which were popular. Franklin and Standards, Ed Fennel and Lena Tyson, Harry Fentelle and Viola Valorie, Fred Warren, and Al Blanchard. The playlet, *The Code Book*, made up a very satisfactory programme.

At the Shubert the musical stock co. in *My Wife's Family*, drew good business. Lillie Sutherland and Maybelle Baker were popular as usual. The chorus did attractive and pleasing work.

At the Majestic Willard Mack and associate players gave a pleasing playlet of Mr. Mack's own writing. The Grace Sisters and their California Poppies did a clever song and dance sketch, which served to pack the house and keep a crowd on the pavement waiting for seats.

The Colonial will open 14 with *The Lottery Man* for a week's run. The regular season opens 20.

J. C. Woolf, one of Max Florence's right hand men, is now in New York making arrangements for talent and attractions for the Shubert and Daniels' theatres. It is expected to have a good run of attractions at both houses during the season.

Max also controls the Luna, Isla, and Elite motion picture houses, and operates the Florence Film Exchange here, besides which he has picture houses in several of the nearby towns.

C. E. JOHNSON.

MONTREAL.

Season Opened at National and Orpheum—Stuart Barnes Well Received.

The theatrical season at the regular theatres began 8, with the opening of the Orpheum and the National. At the Orpheum there was a good all round bill, with Gus Edwards' *Night Birds*, featuring Nellie Brewster, as the headliner. Stuart Barnes scored in a clever monologue and catchy songs. Fay, Two Colys and Fay do a clever blackface act. Travolo and co. do a neat ventriloquist turn. Josie O'Mera, Florence Modcan and Charles W. Gardner, Stella Morrison, and the Orpheumscope are other items.

The stock co. at the National opened its doors with the comedy drama *Les Filles de Marbre*. There are a number of old friends in the co. and several new faces.

Sohmer Park has a good bill of vaudeville and music. W. A. TREMAYNE.

MINNEAPOLIS.

Two Weeks' Record Shows Popular Bills and Good Attendance—Some Personal Mention.

After a week of *The Battle*, the Grace Hayward players at the Metropolitan produced in Berkshire Hills, by Gertrude Nelson Andrews, which had its first performance here two years ago. Miss Hayward and Albert Morrison had the leading roles, and the other parts were well played by Joseph Greene, Eugene McGilland, Henry Rowell, Frank Tobin, Dave Marlowe, Henrietta Vanders, Mary Hill and Agnes Blial. Next week, *The Love Route*, as given by the Grace Hayward stock co. week 7, proved a popular stock bill and furnished good opportunities to Miss Hayward, Albert Morrison, Mary Hill and Allan Kelly. The last week of the engagement will be devoted to revivals of *Corra*, the Creole, an adaptation of L'Article 47, and Camille. Mrs. Fiske will open the season 22 for three nights and a matinee, presenting Becky Sharp and *The Pillars of Society*, and great interest has already been aroused in the engagement. Chauncey Olcott and The Three Twins will follow.

At the Lyric Billy scored an immense laughing hit and was well produced with Bert Walter scoring in the title role. Others in the cast were Lee Baker, Edith Evelyn, Louise Farnum, Jane Meredith, Coral Tooker, W. H. Tooker, Wayne Aray, Virginia Douglas and A. S. Cappelen. Lady Windemere's Fan follows.

Benedict MacQuarrie, one of the most popular and talented players in the Lyric stock co., closed his season and has gone to New York.

The role of Mrs. Eryllyne in *Lady Windemere's Fan* furnished Edith Evelyn with a part in which she did unusually striking work and she scored heavily. Lee Baker made the most of the opportunities afforded by Lord Darlington and Jane Meredith was a girlish and appealing *Lady Windemere*. The other members of the stock co. Wayne Aray, Bert Walter, W. H. Tooker, Louise Farnum and Coral Tooker, were well cast and the result was a capable performance. Sham follows. CARLTON W. MILES.

CINCINNATI.

Howe's Pictures at the Lyric—Children's Day at Chester Park.

Lyman Howe's motion travel pictures began a month's engagement 14 at the Lyric. Howe has met with great success during past seasons at this theatre.

Nearly a hundred children and their mothers enjoyed last Thursday at Chester Park without cost, it being Manager Martin's annual outing to the Free Day Nursery.

Nella Brown, who has charmed the patrons at the Orpheum Roof Garden the past week, will remain this week as soloist, giving a new selection of songs.

The Saxophone Quartette, from Innes' Band, will be one of the attractions at the Lagoon this week. Manager Weaver has also in preparation a production of a *Battle of A. D. 2000*, in which submarine, torpedo boats and airships will engage the warships which have been seen nightly at the Lagoon.

The Empress is undergoing a rearrangement; the lobby and entrance are changed. The two storerooms are taken out and the space devoted to new entrances. Manager Robinson is now in the city preparing for the opening. A. J. MCNATE.

TACOMA.

New Season Opened Here by Mrs. Fiske in Becky Sharp, to Good Business.

There has been a season of dullness at the Tacoma. The Mack Swain co. closed the season and moved to other fields. Becky Sharp came 6 and matinee, opening most acceptably the new season. Mrs. Fiske has not been seen in Becky Sharp at the Tacoma for about ten years, but in the audiences many were renewing their acquaintance with the delectable artist. Holbrook Blinn as the Marquis Stegue, Henry Stephenson as Rawdon Crawley, Alice John as Amelia Sedley, were easily entitled to their portion of the gate receipts; in fact, the co. was unusually good.

Margaret Illington is assembling her co. here and later in the month will begin rehearsing in Tacoma, where her first appearance will be made. FRANK B. COLE.

SCENERY

For Sale---To Let

With an eye save 1,000 per cent. Scenery Built and Painted to order. We Build, Repair and Reuse. Nothing too big, nothing too small. Send for our Scenery and properties bought, sold and exchanged.

TOM CHAMBER, Murray Hill Theatre (Telephone, Murray 7011) New York.

STAGE AFFAIRS IN BOSTON

A New Theatre for Liebler and Company—No New Openings, but Plans for the Season Are Making—Benton's Chat of the Theatres.

(Special to The Mirror.)

BOSTON, Aug. 15.—Boston is to have a new theatre, with operations to be started at once. The house will be leased to Liebler and Company, with Fred E. Wright as their Boston manager. The location is on Eliot Street, just around the corner from the Majestic, and the house will extend back to Van Buren Place, upon which the Colonial backs from Boylston Street. At present a great stable occupies the lot, as it has for a number of years. The plans for the house will be drawn by Clarence H. Blackall, who designed the Colonial, Columbia, and Bowdoin Square, not to mention a picture house or two, if one may believe flattering rumors that are in circulation. The part of the property on which the theatre will be built was bought by Moses Williams in 1864 and has been held by his family ever since until its present purchase by Amery Eliot and another, trustees.

Although no more houses have opened for the new season, there are the greatest of activities at several of them and another week will see the season in fairly good swing, although all will not be open and in running order until the coming of Labor Day.

Lindsay Morrison's Stock company, at the American Music Hall, has received a new lease of life with the coming of Eleanor Gordon, for she has always been a favorite here, and her return to her former associates makes the team the same as it was a number of years ago, when Mr. Morrison had his stock company at the Boston. This week Quincy Adams Sawyer is the bill, well remembered for the success which it proved at this house last Summer.

The Merry Widow has started the regular season at the Majestic going in a lively fashion, and the patronage is especially good, since the prices are a bit more of a popular nature than they were the first time that the comic opera was seen in Boston. Of course Donald Brian and Lina Abarbanel are missed, for they were such leaders in the first run here, but their successors are clever in every way and there is a dash about the production that is decidedly Viennese. And then there is the waits.

The melodrama fashion is certainly as pronounced as ever at the Grand Opera House, and the new season has opened in rousing fashion. The Chinatown Trunk Mystery started things in operation, and now the Shoemaker follows with indications of equal popularity this week.

Rose Pitonof, the fifteen-year-old girl

who out-Kellermaned Annette Kellerman last week by swimming to Boston Light, a thing never before done by a woman and only once by a man, is the headliner at Keith's this week, others in the programme being Fred Linnett, Mrs. W. E. Annis, B. Jaston and Isabel d'Armond, Avery and Hart, Ward, Clave and Ward, Phil and Nettie Peters, Julie Ring and her company, and Vitorio and Georgette.

There was a theatrical wedding in the city hall at Newton last week, when Lola Grace Raymond became the bride of Frederick A. Christien, of Brooklyn, N. Y. Both have been on the stage, and the groom was playing in an open-air theatre at Newton at the time. The ceremony was performed by Frank Grant, the assistant city clerk.

Mary Young (Mrs. John Craig) has been on a visit to Stockbridge, and she returned to her Summer home on the North Shore by motor car.

Viola Davenport, the Boston girl, who was so well liked on her debutante nights at the Back Bay Opera House last Winter, came back to Boston last week on the *Saxonie* as a bride. She was married in Paris to Alvan T. Fuller, who is one of the most prominent men in the automobile trade of Boston at the present time.

A sketch of unusual strength was given at the Bijou Dream last week, and was of interest to society people. It was entitled *For Massa George*, and it was written by Dr. William H. Sayward, son of William H. Sayward, of the Master Builders' Association. He is a Tech graduate, and has had quite a little to do with amateur theatricals, staging a number of pieces at Beatrice Herford's little theatre out at Wayland.

The Countess de Pierrefeu (Elsa Tudor), the Boston society girl who turned drapery dancer, is at Annisquam, and assisted her hostess, Adele Lingard, in the preparation for a charity bazaar. She came home from Europe in advance of her mother and has been in New Hampshire.

Madeleine Louis, who has been at East Gloucester, has gone to New York to prepare for the regular season.

Marc Klaw made a flying trip in from New York last week to see Three Million Dollars at the Colonial.

John Glendinning and his wife (Jessie Millward) passed through Boston last week on their way from Athol, where they had been the guests of Acton Davies, to New York, to begin rehearsals for *The Girl in the Taxi*. JAY BENTON.

THE PHILADELPHIA STAGE

The Orpheum Players at the Chestnut Street Theatre—Announcements of the Lyric, the Adelphi and the Chestnut—Vaudeville and Musical Comedy—The Viennese Singers.

(Special to The Mirror.)

PHILADELPHIA, Aug. 15.—Theatrical affairs are beginning to loosen up; we are almost out of the tunnel. Most of the theatres have made announcements of their expectations for the coming season.

At the Chestnut, the Orpheum Players continue. This week they are playing *The Fighting Hope*, by special arrangement with David Belasco. Louise Woods, who was *Blanche Bates* under study during the original run of the play, has been engaged to play the leading role. The second role is in the hands of Frank Sheridan, who played the shipmaster in *Paid in Full*. George Parker and Percy Winter also take parts. Mr. Winter is stage director of the Orpheum company. An especially good performance is expected. Another actor from *The Fighting Hope* original company will join the Orpheum Players on Sept. 12; he is Howell Hessel, a capable actor with a reputable career behind him. Marion Barney will return from vaudeville, where she has been playing a sketch called *Ashes of Roses*, to become leading woman again.

The Lyric and the Adelphi will open on Sept. 5, under the Shubert manage-

ment. *Blanche Ring* in *The Yankee Girl* will appear at the Lyric for two weeks, to be followed by Sam Bernard. Later will come the all-star revival of *The Mikado*, *Madame X*, *Up and Down Broadway*, *The Chocolate Soldier*, and *Sothern and Marlowe*. At the Adelphi Al. Fields and Dave Lewis begin the season in a musical farce, *We Won't Go Home Till Morning*, by Will A. Heelan, Aaron Hoffman, and Seymour Furth. After a week of this comes Brady's all-star revival of *Jim the Penman*, *The Merry Widow*, *Alias Jimmy Valentine*, *Forbes Robertson* in *The Passing of the Third Floor Back*, and *William T. Hodge* in *The Man from Home*. The Shuberts will also bring Mascagni's new opera, *Ysobel*; Puccini's new opera, *The Girl of the Golden West*, and the New Theatre company.

Nixon and Zimmerman, controlling the Forrest, the Broad, the Chestnut Street, and the Garrick, have announced many important engagements. Among them are: *The Girl in the Taxi*, with Helen Ware; *The Aviator*; *A Matter of Money*, with Elsie Ferguson; *The Girl in the Train*, with Marie Tempest; *William H. Crane*; *The Little Damsel*, with Billie

Burke; *Three Twins*; *The Man from Downtown*; *William Gillett*; *The Follies of 1910*; *The Girl in Waiting*, with Laurette Taylor, and *The Round Up*.

Frohman attractions are booked as follows: *The Dollar Princess*, *Our Miss Gibbs*, *The Arcadians*, *Montgomery and Stone* in *The Old Town*, *Girlies*, *Seven Days*, *Hilda Spong* in *The Penalty*, *The Member from Ozark*, *Maudie Adams* in *Chantecler*, *Henrietta Crozman* in *Anti-Matrimony*, *Ellen Terry*, *John Barrymore* in *The Fortune Hunter*, *John Drew* in *Smith*, *Kyrle Bellew*, *Robert Edeson*, *Arsene Lupin*, *The Lily*, *The Traveling Salesman*, *Marie Doro* in *Electricity*, *Is Matrimony a Failure*, and *Otis Skinner*.

Three Weeks, with Jeanne Towler playing the lead, opens at the National to-night.

Keith's is doing its customary business. Joseph Hart presents here a sketch, *The Little Stranger*, by George Hobart and Frank Craven. The Montague Glass stories have been made the basis of a sketch for Barney Bernard and Lee Harrison. Others on this week's list are the *Frey Twins*, classical posers and wrestlers; the *Melain Four*, vocal and instrumental musicians; the *Great Brennon*, expert diabolist; the *Clever Trio*, in songs and dances; *Potts Brothers* and company in a sketch; *Double Trouble*; *Chalk Saunders*, the artist, and *Great Hugo*, the Roman gladiator. The Fall and Winter season opens next Monday with *William Rock* and *Maudie Fulton*, entertainers; *Laddie Cliff*, an English boy comedian; *Valerie Bergere's Players* in *The Sultan's Favorite*; *Camille Ober*, soprano; *Hibbert and Warren*, comedians; *Visocchi Brothers*, in musical novelties; *Camille Trio*, aerialists, and the *Morton-Jewell Troupe*, jugglers.

William W. Miller, manager of the *William Penn*, has been in New York looking for new material to bring to his theatre.

At the Park the programme includes Hoyt, Lessig and company in *A District Attorney*; *Van Dyke* and *Ray Fern* in songs; *Toko Kishi* in foot juggling, etc.; *All Camm* and *Theira*, ventriloquist; *Conner and Morse* in *Oh, You Minstrel Man*!

During the first half of the week at the People's appear *Goldie Rinehart* and company in *A Quiet Evening at Home*; the *Three Olivers* in wire acts; the *Lewin-Marshall Trio*, xylophonists; *Carolyn Leslie*, and *Rosley and Roselle*.

The musical comedy season begins today at the Casino and the Gayety with the *Great Behman Show* and *The Parisian Widowers*, respectively. On Aug. 29 the Forrest opens with *Three Million Dollars*. The *Trocadero* opens on Aug. 2 with the *Empire Burlesques*. *Dumont's Minstrels* sing at the *Eleventh Street Opera House* on Aug. 20.

When the Academy Male Singing Society of Vienna, with a chorus of 125, comes to Philadelphia for their concert on Aug. 29, they will meet the Mayor officially, will be taken to Independence Hall, and will dine at the University of Pennsylvania. Much is expected of the society.

DENVER.

William Collier Drew Largest Houses of Season—Plans for New Shubert Theatre.

William Collier opened a four weeks' engagement at Elitch's Gardens 7 before the largest audience of the season. There is an immense sale for the entire engagement. Caught in the Rain was the first week's offering. The stock co. gave Mr. Collier excellent support. Messrs. Waldron, Kaufman, Ford and Murphy, Miss Hammer, and Miss Prentiss deserve special praise.

On Thursday afternoon Margaret Fealy-Cavallo and her pupils will present three one-act plays and a scene from *Hamlet*, in which Mrs. Cavallo will appear as *Hamlet*.

The Orpheum started its seventh season most auspiciously. The theatre has been redecorated quite artistically. The bill 8-13 includes Grigoletti's *Aerial Ballet*, *The Code Book*, *Warren and Blanchard*, *Valentine and Dooley*, *Fennelle and Vallorie*, *Franklin and Standard*, *Fennell and Tyson*.

The Majestic offered *Foster and Foster*, *Lore and Payne*, the *Longworths*, *Solar and Rogers*, *Emile Chevreil*.

Pantages' had Charles Lindholm and co., Violet Wegner, Heros Brothers, Wallino and Georgette, Payton and Wilson, and Miss Antonio Southern.

Business continues big at Lakeside, the Tulleries, and Luna Park.

The Shuberts are planning to build a \$600,000 theatre at Eighteenth and California Streets, to be completed by the first of the year. It will have a seating capacity of 1,744, and will be the second largest theatre in Denver.

MARY ALKINE BELL.

DES MOINES.

Rehearsals Begin for the Princess Stock—Majestic Soon to Open.

The members of the new Princess Stock co. will begin their rehearsals 17. The decorators have almost finished their work inside the theatre, and when the rehearsals begin the playhouse will have been thoroughly renovated. A scheme of blue and gold prevails in the interior, and the house will probably be even more pretty this year than last.

Preparations are nearing completion for the opening of the new Majestic vaudeville theatre 21. Standard vaudeville acts booked by the Sullivan and Consolidated circuit will be seen. There will be one matinee daily, with the exception of Saturdays, Sundays and holidays, when there will be two.

W. L. Hammond, former dramatic critic of the *Chicago Tribune*, has been secured for one of the speakers on the Drake University lecture course in this city for the coming year.

Margaret Lawrence, who was last year a member of the Princess Stock co. playing ingenue roles, is cast in an important part in the play *Her Son*, which opened at Powers' Theatre, in Chicago. Miss Lawrence was popular in Des Moines during her connection with the local stock co.

Bernard, who has done some six years of vaudeville work in Europe and who appeared at Ingersoll Park the week 7-14, is enthusiastic over America and its theatres. "New York is one fine city," he exclaimed. "I get as much for a dollar there as you do. But if you go to Paris, say, you get for a dollar what a Frenchman pays fifty cents for, just because you are an American. New York is—what you call it?—on the square." He says there is no comparison between the United States vaudeville and European. H. M. HASWOOD.

INDIANAPOLIS.

The Park Opened Season to Big Business—Plans of Other Houses.

Rosalind at Red Gate, the dramatization of Meredith Nicholson's novel of the same name, opened the season at the Park 8-13. Cuba Niblo, formerly of this city, in the leading role, with Gus Arthur, Neil MacLeod, Helen Gillingwater and were well received by two large houses opening day.

The second theatre to open will be the Murat, for three performances of *The Wife Tamers*, the new musical production of Henry W. Savage, with Lionel Walsh, Florence Reid, Julietta Dika, Jeannette Lowrie, Ruth Botti, and Walter McCutcheon, Jr. The regular opening of the house will be early in September.

Sept. 5 will be opening day at most of the theatres, according to present plans. English's, which has been undergoing extensive improvements, will open on that date, but it is not definitely known what production will be the first in the remodeled house.

George Arvine and his stock co. will open their season at the Majestic on Sept. 1, and on the same day the Colonial will open, booking acts of the Sullivan-Consolidated circuit from the Pacific Coast, at popular prices. PEARL KIRKWOOD.

SPRINGFIELD, MASS.

Rogers Barker and Warda Howard in Well Played Parts—Stock Company News.

The Poli Stock co. presented *Cameo Kirby*, new to Springfield, week 8-13. Rogers Barker played the title-role effectively, and Warda Howard was Adelle, playing the not exacting part pleasantly. Corinne Cantwell showed her versatility in a boy's character, and its all right. William J. Townshend, as usual, made the rascally Moreau, a real character, and Harold Kennedy and the rest were effectively placed. *The Other Girl* 15-20.

Corinne Cantwell, who has been the big hit of the Poli Stock, left the co. 13 to enter on her engagement with the new stock co. at the Academy of Music, New York. Her successor as an ingenue with the Poli co. is Dollie Davis. Harold Kennedy will sever his connections with the co. 20, to take up a season engagement.

A Matter of Money, in which Manager Henry B. Harris presents Elsie Ferguson, is booked for the Court Square Sept. 2, 3. EDWIN DWIGHT.

If You Would Beautify

and Promote a more Healthful Tone to Eyelids, Eyebrows and Eyelashes, prevent Unpleasant Conditions, Try Murtin and Murine Eye Salve. You Will Like Murine. In Daily Use in Beauty Parlors

SEATTLE.

First Production of Shifting Sands—The Lawrence Players Continue to Please.

At the Moore the attraction was Margaret Anglin in *The Awakening of Helena Ritchie* 1-4 and 8, which was presented in an artistic manner before houses averaging good business. In the cast were Sally Williams, Gertrude Swiggett, Walter Howe, John R. Crawford, Eugene Shakespeare, Eugene Ormonde, Raymond Hackett, and Halbert Brown. The announcement that *Shifting Sands* 5 would be produced for the first time awakened interest, with the result that a large number of playgoers was in attendance. The play lacked action, virility and homogeneity. Dark 7-13.

Richards and Pringle's *Georgia Minstrels* July 31-8 at the Alhambra drew small and medium houses. Dark 7-13.

The Jeffries-Johnson light pictures will be exhibited at the Grand 6-13.

At the Seattle the Russell and Drew Stock co. appeared in *The River Pirates* July 31-8, which was presented in an effective manner before audiences averaging good business. In the cast were Jane Tyrrell, Claire Sinclair, Eva Earle French, Anita Allen, Trus Boardman, George B. Berrell, Frank Seaward, Sidney Payne, Edward Kellie and others who contributed to the realism of the performances. Just Before Dawn 7-13.

Going Some 31-6 was the offering of the DeJ S. Lawrence Players at the Lois, and large audiences were in attendance. In the cast were Jane Kelton, Daisy Dava, Dimple Kelton, Margaret Nugent, Mr. Lawrence, Alf T. Layne, Philip Sheffield, Ermine Seavey and others. Same co. in *The Christian* 7-13. BENJAMIN F. MESSEVEY.

SAN FRANCISCO.

Mr. Hackett's Engagement at the Alcazar Proved Very Successful—New Columbia Opened.

The *Spendthrift* at the Columbia had a very excellent week ending 6, and the same bill is on for the week ending 13, after which will be staged *Seven Days*, direct from New York, opening 15. The new price schedule that has been inaugurated at this house by Gottlob and Marx has proven successful.

A powerful play well acted was staged at the Alcazar last evening, 8, with Mr. Hackett as the star, the excellent co. lending valuable assistance. By popular request Mr. Hackett, commencing 15, will revive *Monsieur Beaucaire* and *The Prisoner of Zenda*.

Ferris Hartman with his co. have returned and opened at the Princess 7 with *Mary's Lamb* to good business, and at the matinee 14 he will present *Florodora*.

At the Van Ness, at a special matinee 9, the Bohemian Club concert was given, with Herman Perlet as musical director. Kolb and Dill are resting in San Francisco, but will shortly start out again.

Much interest is shown in the coming great saengerfest and a large attendance is expected from all over the State.

Vivian Martin, now with *The Spendthrift* co., spoke the first word at the opening of the New Columbia, she having been with Mr. Crane's co. which opened the house.

Mr. Hackett may stage *Cyrano de Bergerac* before the end of his engagement at the Alcazar.

Lionel Barrymore and McKee Rankin are billed to open at the Orpheum with a sketch written by Miss Barrymore.

A. T. BARNETT.

WASHINGTON.

Offerings of the Week, Including As You Like It in Esperanto.

At the Columbia 15-20 the bill is *My Friend from India*, with Paul McAlester as Augustus Keene Shaver, Everett Butterfield as Erastus Underbolt, Frank Shannon as Tom Valentine, Frederick Forrester as Charlie Underholt, Stanley James will be the Rev. James Tweedie, Arthur Ritchie as Jennings, and Joseph Hazelton as the Policeman. *Blanche Hall*, who is making many friends here, will be seen as Marian Haste. Others in the cast are: Emelle Melville, Florence Hunting, and Nina Melville. Phyllis Sherwood will have opportunities in the role of Tilly, originated by May Volke. Next week, *Raffles*.

Brewster's *Millions*, with Carl Gerard as Monty, is the offering at the Academy. Grace Nile has the chief female role, and between them it is expected the Washingtonians will get some useful hints in the art of money spending. Beginning 23 Wildfire.

The New Lyceum will open regular season 22, with *The Girl from Dixie*, under direction of Adams and Guhl.

The Casino reopened 15 with a musical comedy, entitled *Examination Day* at School, presented by Charley Wood and Ike Mulligan, assisted by a co. of eight. Balance of bill contains many strong specialties.

The first production in America of a play in Esperanto, and said to be the first performance ever given anywhere of a Shakespeare play in this language, will be offered on the grounds of the Bristol School, in this city, where the Hickman Players will present *As You Like It* 16-18. Much interest has been aroused, and many predict an unqualified success for the effort to establish the new language.

ST. LOUIS.

Mary Rider's Baby Doll, Seen for the First Time, Made Good Impression.

With Marguerite Clark in the title role, *Baby Doll*, a new play, by Mary Rider, received its premiere presentation at Suburban Garden last Sunday night, and was pronounced a complete success. The plot is simple. A young girl, the idol of her mates, is attending a boarding school when her guardian, Frederick Mullen, a big-souled Westerner, arrives. Miss Clark, in love with the scion of a wealthy and select family, demands an account of her supposed fortune, and is informed that he alone has been the source of her money supply, that her father was a penniless gambler and sideshow promoter at his death. Mullen tells her he will take her into the sideshow business. She rebels in vain, joins the show, and on being called upon to fill the place of *Baby Doll*, who has eloped, makes a tremendous hit, eventually marrying her rough-and-tumble guardian in preference to her wealthy lover. The cast fits well, and did splendidly. Thurston Hall as Mullen, the guardian, seconded very effectively Miss Clark as the *Baby Doll*. Morris McHugh as "Dede" Ulrick, ice king, did his usual good comedy work. The play is one well fitted to drive away worry and cares, and was admirably presented.

Havlin's Theatre opened last week under management of William Garen with *At Cripple Creek*, and played to big houses. Prospects are all for a good season of melodrama.

Delmar Garden's vaudeville house headlined "Consul," the man-monkey, but he failed to put in an appearance. W. J. McDermott, tramp monologist, was a feature.

Forest Park Highlands had a St. Louis boy, Fred Lewis, in a very clever sketch. Leona Pam in comic songs scored.

Mannion's Park saw Tim McMahon's *Big Southern*, with Bert Swoe as its main attraction last week, and was pleased.

The Duncans, who presented *Elektra* in Greek at Delmar Garden 7, are attracting much attention.

The downtown theatres are beginning operations for the season. The American will open Sunday, 14, under management of John B. Fleming, with *Rosalind at Red Gate*; the Imperial, under D. E. Russell, with *Barton and Wiswell's Down in Dixie Minstrels*; the Standard, under Mr. Rubenbach, with *The Merry Whirl*; the Columbia, under Mr. Tate, headlining *Vesta Victoria*; the Gayety, under H. V. Hawley, with *The Crackerjacks*.

Bills this week: Suburban, *Laura Nelson* in *Salvation Nell*; Havlin's, *The Pride of Newspaper Row*; Imperial, *Barton and Wiswell's Down in Dixie's Minstrels*; American, *Rosalind at Red Gate*; Columbia, vaudeville; Standard, *Merry Whirl*. FREDERICK L. DOYLE.

PITTSBURGH.

Varied Summer Offerings—Notes of the New Season About to Open.

PITTSBURGH, Aug. 15.—Under Southern Skies was acted by a capable company at the Lyceum week 8-13 and attracted large audiences, which seemed to be pleased. This week, Beverly of Graustark is the play.

On Saturday night, Aug. 13, the Gayety began its season with the *Bowery Burlesquers* before a large audience. The company is headed by Ben Jansen and Lizzie Freilich, and the special feature is the burlesque *Madame X's Me*. This bill continues this week.

The Harry Davis Stock company entertained its large audiences last week with *Charley's Aunt*, with Charles Abbe playing the title-role in an excellent way. *A Stranger in a Strange Land* is the bill for the current week.

At Harry Williams' Academy this week is the Jolly Girls company, offering two burlettas, *The Flying Man* from Mexico and *Hotel Dixie Wazy*.

On Forbes Field the Pittsburgh Hippo-

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

DALY'S B'way and 30th. Evgs. 8:15 Matinee, this week, Saturday. Telephone 5973 Madison Square.]

Beginning Thursday, Aug. 18

BABY MINE

By Margaret Mayo

HACKETT 43d St., W. of Broadway. Evgs. 8:15; Mats., Thur. & Sat. Thur. Mat., Best Seats, 1.50. Telephone 44 Bryant.

CLARA LIPMAN

IN **THE MARRIAGE OF A STAR**

By Alexander Dison (the author of *Madame X*) and Georges Thurner.

LEW FIELDS' HERALD SQ. B'way & 33th St. Tel. 2455 Murray Hill. Evgs. 8:15 Matinee, Saturdays Only, 2:15

MARIE DRESSLER

IN THE MUSICAL PLAY **TILLIE'S NIGHTMARE**

CASINO Broadway and 39th Street. Tel. 2446 Murray Hill. Evgs. 8:15 Matinee, Saturdays only 2:15. The MESSRS. SHUBERT Announce

EDDIE FOY

In a 16-Scene Revue of All the Events of 1910

Up & Down Broadway

Assisted by **EMMA CARUS** and 150 others

BROADWAY THEATRE, B'way & 41st St. Tel. 101 Bryant. Evgs. 8:15; Matinee, Saturdays only, 2:15

LEW FIELDS' PRODUCTION OF THE SUMMER WIDOWERS

CAST INCLUDES **LEW FIELDS** and **IRENE FRANKLIN**

drome presents a varied and interesting programme and continues to draw crowds. The Nixon will open Aug. 22 with *The Girl in the Taxi* and will be followed by *Seven Days*. ALBERT S. L. HEWES.

CLEVELAND.

Florence Roberts at Euclid Garden This Week—Stock Offerings at the Colonial.

Amelia Bingham closed her short engagement at the Euclid Garden 8-13, presenting *The American Widow*, which proved to be a pleasing bill. Miss Bingham's season here was very profitable and she made many new admirers. Florence Roberts opens a short engagement 15-20, the initial play being *The Strength of the Weak*.

Going Some was well played by the stock co. at the Colonial 8-13. *The Blue Moussé* 15-20.

The Hippodrome and Empire open the season 15-20. The Star opens, as usual, Saturday, 13.

The Lyceum opens 15-20 with *Under Southern Skies*, and the Holden Players come to the Cleveland Theatre for an extended engagement.

WILLIAM CRASTON.

MY MAN.

Frederic Thompson will produce in Boston, Aug. 20, *My Man*, by Forrest Halsey and Edith Ellis. It is based on "The Quality of Mercy," a magazine story by Mr. Halsey. The cast includes Anne Sutherland, Robert Drouet, Edna Brothers, Campbell Gollan, Annie Wynne and Elsie Frank.

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St. - Evgs. 8:15. Wed. and Sat. Mat. (Wed. Mat. Best Seats \$1.50)

LAST TWO WEEKS

FREDERIC THOMPSON presents

GIRLIES

60 OF THEM

A Musical Satire of the Dramatic Genre.

with **JOSEPH CAWTHORN**

and **HAUD RAYMOND**

GAIETY Theatre, Broadway and 45th St. Evgs. 8:15. Mats. Wed. and Sat.

COHAN & HARRIS Present

THE FORTUNE HUNTER

WINCHELL SMITH'S COMEDY TRIUMPH

WITH **JOHN BARRYMORE**

HUDSON THEATRE, 44th St. W. of B'way. Evgs. 8:15; Mats. Wed. & Sat. 2:15

Phone 680 Bryant. **HENRY B. HARRIS** Mgr.

DRAMATIC SENSATION of the YEAR

Frederic Thompson's Production

THE SPENDTHRIFT

By Porter Emerson Browne

WITH **EDMUND BREESE**

CITY THEATRE, 14th St. opp. Irving Place. Prices Evgs. and Sat. Mat. 25c, 50c, 75c. No Highw.

GEORGE EVANS' HONEY MINSTRELS

BOY

BEST IN THE WORLD—with **JAMES J. CORBETT**

As INTERLOCUTOR

Aug. 22. **THE GIRL FROM RECTOR'S**

LYCEUM 44th St., W. of B'way. Evgs. 8:15. Mat. Sat. only 2:15.

DANIEL FROHMAN Manager

CHARLES FROHMAN PRESENTS

THE Brass Bottle

Romantic Comedy in 4 acts by **F. ANSTEV**

Corse Payton's Theatres

WILL OPEN AS FOLLOWS:

Gaiety Theatre, Hoboken Aug. 29

Lee Avenue, Williamsburg Aug. 29

Bijou, Brooklyn Labor Day, Sept. 5

10c.—20c.—30c.

PROVIDENCE.

The Masked Ball Well Presented at Keith's—Albee's Prosperous Season Noted.

The Albee Stock co. scored another success with *The Masked Ball* at Keith's 8-13. The cast was well selected and won individual honors. Mr. Hawley, Miss Scott and Miss Reimer were especially well received in good roles. *A Woman's Way* 15-20.

The opening of the regular season of the Westminster will take place 13, with the *Knickerbocker Burlesquers* as the initial attraction.

Keith's will continue with the Albee Stock co. until Labor Day, when the usual Fall season of vaudeville will be inaugurated. Thus far the stock season has been very successful.

H. F. HYLAND.

Eyes Exposed to Artificial Light

Become Red, Weak, Watery, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

TIM MURPHY

In a Magnificent Scenic Production of the Four-Act Comedy

DRAMATIZED BY
DOUGLAS Z. DOTY

MR. OPP

FROM THE NOVEL BY
ALICE HEGAN RICE

By the Author of

Mrs. Wiggs of the Cabbage Patch

SPOKANE.

Some Dates Ahead and Gossip of More Than Local Interest.

The Auditorium was dark the week of July 31. Mrs. Fiske and co. in Becky Sharp 8, Pillars of Society 9, Margaret Anglin in The Awakening of Helena Ritchie 10, 17, Walker Whiteside Sept. 4, A Stubborn Cinderella 7, John Mason 18, Viola Allen 23, Arizona 28, The Cow and the Moon 30, Goddess of Liberty Oct. 2, Mary Manning 5, The Blue Mouse 7. Manager Hayward has organized his staff for the season of 1910-11 as follows: C. F. Halston, treasurer; J. W. Hager, assistant treasurer; William Siebels, superintendent; Charles M. Quinn, stage-manager; Howard Moore, property master; George Hedger, electrician; James Dunworth, advertising agent; M. Rachman, musical director.

The Spokane was dark the week of 31. C. F. Rohte, professionally known as C. F. Halston, treasurer of the Auditorium, has gone to Southern California to settle up his father's estate. He will return to Spokane in September.

Edward G. Cooke, representative of the Klaw and Erlanger interests, announced in an interview in Spokane that the problem of a site for a local house will be solved within a fortnight. He added: "We have fully decided to put up theatres in Spokane, Seattle, Tacoma, Portland and Vancouver. Our theatre at Portland will be ready for occupancy by Aug. 1, 1911. We have practically decided to place our theatre in Tacoma at the corner of Twelfth and A Streets, and we will decide our Vancouver and Spokane sites in New York."

G. W. Walker, better known as "Doc" Walker, for years a resident of Spokane, will present his sketch, The Suffragette, and other skits in vaudeville the coming season. He has had several years' experience before the footlights, having appeared with Harry Lee as the old musician in the production of The Crystal Slipper, by David Henderson, and in Ali Baba and other extravaganzas.

Ren H. Rice, secretary-manager of the third National Apple Show in Spokane, Nov. 14-19, when \$20,000 in premiums will be awarded, says that the apple exposition in the First Regiment Armory, Chicago, Nov. 28 to Dec. 4, has no connection with any land show and is independent of any other enterprise. "The primary purpose of the Spokane and Chicago shows," he said, "is to demonstrate what is being done in the apple districts in the Northwest, also to encourage the growing of apples all over the continent."

Manager Hayward announces these bookings for the season of 1910-11: Wilton Lackaye in The Battle, The City, The Lottery Man, Panhandle Pete, Margaret Livingston, De Wolf Hopper in A Matinee Idol, William Faversham in The World and His Wife, Kissing Girl, Volunteer Organist, James K. Hackett in a full week of repertoire, including The Prisoner of Zenda, Rupert of Hentzau and others; Madame X, The Broken Idol, Show Girl, The Prince of Pilsen, Our New Minister, Bernard Daly, The Honey-moon Trail, The Chocolate Soldier, Maxine Elliott, Fields and Lewis, Louise Gun-

ning, Sam Bernard, The Dollar Mark, Sergeant Billy, Jefferson De Angelis Seven Days, The Queen of the Moulin Rouge, The Girl Behind the Counter, Wizard of Wiseland, The Nigger, The Merry Widow, James T. Powers, Frank Daniels in The Belles of Brittany, The Mikado, The Flirting Princess, Gertrude Elliott and others. W. B. McCrea.

MILWAUKEE.

Two Weeks of Good Business—Olive Vail and Riley Chamberlain Favorites.

Hoyt's musical satire, A Milk White Flag, presented by the Alhambra Theatre Stock co. at the Majestic 1-4. Like all of Hoyt's plays, it is rich in humor, and with the additional aid of Olive Vail and Riley Chamberlain, a former Milwaukee stock favorite, the comedy gave complete satisfaction to crowded houses. With a special chorus for the piece, the play is complete in every detail, and it makes an ideal offering for this splendid organization. Week commencing 8 The Time, the Place and the Girl, Hough, Adams and Howard's musical comedy, The Time, the Place and the Girl, 8-13, brought forth enthusiastic demonstrations of approval from the large audience which witnessed the opening performance at the Majestic Theatre. Mabel Barrison, secured especially for this week's performance, was at the head of an excellent cast, and with the addition of Olive Vail, who, by the way, is winning the hearts of Milwaukee audiences, Robert H. Wilson, and Paul Dean, the play is even more surprising in its general excellence than Forty-five Minutes from Broadway, which was recently given by the Alhambra co. Although a few members are scoring the individual honors, nevertheless the whole co. is doing excellent work, and the performance as a whole is a complete success.

After being thoroughly remodeled, both exterior and interior, the New Crystal opened its doors to capacity houses 3. The new vaudeville house is a gem for beauty and comfort, and the opening bill could hardly be improved upon. Among the acts is a one-act drama, Dope; the O'Brien Troupe, Six Musical Spillers, Glenn Hurt, and the Three Pearce Sisters. The week's bill 8-13 is, as usual, up to the standard. All the acts are scoring. The bill includes Herman Lieb and co. in The Japanese Actor, Arthur Deming, the clever blackface comedian; Four Venetian Serenaders, the Hassmans, and the Four Dancing Belles.

With an act to please every one, the bill at the Empress 1-4 drew good houses. The acts were as follows: Josephine Gassman and her pickaninies, Frank L. Brinsky, Kroneman Brothers, Edith Shaw, Elmore and Raymond, and Fred and Edith Muck.

William Mick, who has been connected with various local playhouses during the past twelve years, was recently appointed manager of the Gayety Theatre. Mr. Mick has always proven competent in every task he assumed, and his friends all wish him the best of success in his new venture.

Riley Chamberlain, a former member of the Thanhouser Stock co., is visiting in the city. L. R. NELSON.

DETROIT.

Well Balanced Bill at the Temple—Sheehan Opera Company's Engagement.

Chevalier De Loria, marksmen and sharpshooter, was the accredited headliner at the Temple 8-14, and the rest of the bill was unusually well balanced through the efforts of Fred Bond and Fremont Benton in their seasoned sketch, My Awful Dad; Bothwell Browne in his clever female impersonations; Hilda Hawthorne and her versatile companion, inanimate but talkative; Welch, Mealy and Montrose in their oft repeated travesty; Ergotti and His Lilliputians; the Bootblack Quartette, and the accomplished Weston Sisters.

The Bonstelle co. offered Thompson Buchanan's clever comedy, A Woman's Way, at the Garrick 8-13. Miss Bonstelle handled the Grace George role in a most capable manner, even to the reproduction of certain mannerisms. Next week, The Lion and the Mouse.

The Sheehan Grand Opera co. opened an engagement of grand opera at popular prices at the Detroit Opera House 8, and 11 Trovatore was the bill. Next week, Bohemian Girl.

On Sunday night, July 31, the Temple Theatre orchestra, composed of nine men and the leader, walked out and refused to work on an order from the local musician's union. The union recently adopted a new scale of prices, which was to take effect Aug. 1, the new scale called for a salary of \$26 per week for the musicians and \$35 per week for the leader, against the existing wage of \$22 per week for musicians and \$30 for leader, although the Temple management had been paying its leader \$50 per week for upward two years, regardless of the scheduled wage of \$30. Manager Moore offered to compromise by paying the musicians \$24 per week, an increase of \$2, which was refused. A pianist and grand piano are being used temporarily, and from the patronage extended it would seem that the public is in full sympathy with the attitude taken by the management. ELYP A. MARONI.

TORONTO.

The Grasshopper Makes Its First Hop—Shea's Handsome New House Opened.

The Percy Haswell Players presented Allen Fawcett's new play, The Grasshopper, evening of Aug. 8 at the Royal Alexander for the first time on any stage. The play, although as yet in an experimental stage, played to an appreciative audience, the various parts being well taken by Miss Haswell and her excellent co. Miss Haswell has been with us since last May, and never has an individual been so well received for a continuous run in stock as she. Her fine work during the Summer season and the capable, well-tutored efforts of her support have convinced Torontonians that the Percy Haswell Players are a co. of extraordinary quality, very much above the average.

An event that Toronto has awaited for some time with high expectations was the opening of Shea's New Theatre on Aug.

1. These expectations were more than fulfilled by the sight of one of the finest, largest and most modern theatres in America. The roomy stage, immense, luxurious pit, handsome galleries and thirty-two capacious boxes done in color scheme of red and gold elicited unanimous praise of every one for Manager Shea, whose careful efforts and highest pains were extended to give the people of Toronto every comfort and attention.

For the second week the bill proved very interesting. Ben Berger and Brother gave a clever exhibition of trick bicycle riding, and Gladys Clark and Henry Bergman won favor with their comedy songs and dances. Ethel Green, late from Dick Whittington, well presented some rather pointed songs in a very clever and pleasing way; the best number was "The Chalk Line," which mingled pathos with comedy, as shown by Harlan Knight and co. This act is really good. Other features were Little Tommy Tucker alias Buster Brown and his dog in a clever skit; the Victoria Singing Four with good songs, and the Bird Millmans on tight wire.

E. C. IRONSIDE.

KANSAS CITY.

Harry Bulger Billed to Open at the Grand—The Popular Empress Theatre.

The first announcement of the new season comes from the Grand Theatre, who are billing The Flirting Princess as their initial offering, the engagement being for the week of 20. Harry Bulger, an old-time favorite at this theatre, is announced as the leading member of a large cast, and even should they strike a heat wave it is likely that business will be of the best.

Kara, the juggler, was headliner of the Empress bill, 7-13, business being good throughout the week. It is really wonderful the hit this theatre has made with local followers of vaudeville, both afternoon and evening performances drawing practically capacity. Sullivan and Considine evidently made a "ten strike" when they landed Kansas City.

Don Phillipini and his band are scoring heavily with Kansas City's music lovers, and their return to Electric Park for a three weeks' engagement, beginning 30, promises to be a most successful one. D. KEEDY CAMPBELL.

BUFFALO.

Capacity Houses Great Mildred Holland Despite Warm Weather—Many Visitors in Town.

The Triumph of an Empress was the play chosen by Mildred Holland and her players at the Lyric 8-13, and their efforts met with hearty approval from capacity business throughout the week.

Many professionals have arrived in town during the past week, on account of several productions are to rehearse in this city.

Gus Fay and Eddie Carr, two well-known vaudevillians, who have been summering at Crystal Beach, are arranging a benefit for the church of the beach and prospects are that a goodly sum will be realized. P. T. O'CONNOR.

THE VAUDEVILLE FIELD

TWO MYSTERIOUS DANCERS AROUSE MUCH CURIOSITY.

Cleopatra and the Maid of Mystery—Laura Jean Libbey's Reception—Several New Acts Enliven the Week—Current Bills.

The scarcity of new vaudeville material is evident from the return this week to the old but ever workable offering of a mysteriously veiled woman. At Hammerstein's the Maid of Mystery made her New York debut Wednesday. Natural human curiosity was aggravated by newspaper stories concerning the attempt of reporters to learn the identity of the mysterious female, who was veiled like an Egyptian princess, with only her eyes and bunches of very black hair showing. On the American Roof is Cleopatra en Masque, another veiled dancer, in the Oriental Snake Dance of Mystery. Cleopatra, like the Maid of Mystery, is accompanied by two gorgeously dressed footmen who protect her from the over-curious.

Laura Jean Libbey held a reception on the stage of the American Roof Wednesday afternoon, when she consented to meet her friends, readers and admirers. Only about fourteen of the combined three divisions responded. The receptions will be discontinued.

New Acts.

Valeska Suratt made her reappearance in vaudeville, after her short starring tour in The Girl with the Whooping Cough, with her husband, William Gould, at Hammerstein's last week. As usual, Miss Suratt's gowns were a feature, wearing in all three different costumes. Their songs, "I've Got a Live One," sung by Mr. Gould; the Chanteur song, and the conversational song "I Want a Wife" were the best songs of the offering. Miss Suratt also used her old "Spanish Rag."

Miller and Mack, a pair of very good dancers, made their debut in New York vaudeville at Hammerstein's.

A third new offering at Hammerstein's was Bell and Caron, with comedy, song and acrobatics. Mr. Bell is a far better asset than Miss Caron. The act has nothing striking.

The Sisters Chartres with Frank Holliday appeared at the Fifth Avenue. Mr. Holliday is an excellent vocalist within a limited range. Neither of the Sisters Chartres can sing, though one of them is an excellent whistler. Scenery and costumes galore, though extremely pretty, might be dispensed with. Their songs and the whistling might well be done in one, with no special drop and in straight street dress.

Ashes of Roses was the name of a sketch by Alice Leal Pollock given at the Fifth Avenue by three young women, Marion Barney, Edith Walls and Dorothy Shoemaker. The story deals with the love of an actress (Marion Barney) for a married man, the author of her successful play. His wife (Dorothy Shoemaker) comes to the actress to ask her help in winning back the love of her husband. The wife does not suspect that the actress is in love with her husband and explains his fickleness in being attracted by every new face. Hope is killed in the heart of the actress. The playlet proves nothing and the acting is hopeless. Miss Shoemaker does the best acting of the three. One fatal defect is the inability of the three to pitch their voices in different keys. All three speak in the same tone and fail to make themselves heard. Miss Walls plays the part of the sister of the actress.

Captain Dohn, who was on the bill at the American last week, is a strong man. Mr. Dohn lifts heavy wheels and swings a heavy anchor around, holding it only by his teeth. He displays remarkable strength.

Last Week's Bills.

Fifth Avenue: Cunningham and Marion, two real acrobats, who do some unique hand springs and tumbling, replaced Minnie St. Clair, on the Fifth Avenue bill last week. Cunningham, the comedian of the pair, has the distinction in acts of this kind of being really funny. Others on the bill were Chalk Saunders, Sisters Chartres, with J. Frank Holliday; Ashes of Roses, the Temple Quartette, Marshal Montgomery, Rolfe and his Rolifonians in one of the best musical acts in vaudeville, and Jewell's Manikins.

American: Delton Brothers, equilibrist: Bert Earl, Hathaway's Simian Playmates, Henderson and Thomas, Laura Jean Libbey, Zona Vevey, Frank Bush, Bessah and Miller, Mina Minar

in Paris by Night, Lucy Weston, and Captain Dohn.

Hammerstein's: Belclaire Brothers, Pederson Brothers, Harry Breen, Jarron, William Gould and Valeska Suratt, Bell and Caron, Miller and Mack, Goleman's Cats and Dogs, and the Three Musical Johnstons.

Current Bills.

Fifth Avenue: Odiva, Edna Aug. Charles Leonard Fletcher, Patsy Doyle, Alfred Kappeler and Audrey Maple, Patrice, Lily Dean Hart and Wilfred Berrick, Harry Hirsch, and Conroy and Le Maire.

Brighton Beach Music Hall: Bessie Wynn, Bixley and Fink, the Farrell-Taylor Trio, Knight Brothers and Sawtelle, the Temple Quartette, the Bessie Valders Troupe and Kelly and Reno.

New Brighton Theatre: Billy B. Van and the Beaumont Sisters, the Photo Shop, Camille Ober, Laddie Cliff, Dankmar-Schiller Troupe, Van Hoven and Karl Emmy's company.

American Roof: Cleopatra en Masque, Polly Pickle's Pets, Harry and Irving Cooper, Colby and May, Anthony, Four Amelions, Bertie Fowler, Zona Vevey and Wilton Brothers.

Hammerstein's: Maid of Mystery, Gould and Suratt, Belclaire Brothers, Harry Breen, Goleman's company, Primrose company, Pederson Brothers, Neary Miles and Ross and Ed Gingros.

Henderson's: Claude Rauf, the Vander Koores, Contino and Lawrence, the Otto Trio, Emille Lea and the Two Lucifers, Courtenay Sisters, Morton and Moore, The Carnival of Roses, Dooley and Sayles and Satsuda Japanese Troupe.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abdul Kader—Proctor's, Newark, N. J. Allison, Mr. and Mrs.—Columbia, St. Louis, Mo.

American Newsboys' Quartette—Forest, St. Louis, Mo., Fontaine Ferry, Louisville, Ky., 21-27.

Aug. Edna—Fifth Ave., N. Y. C. Barnyard Romeo—Chicago, Ill., Aug. 1—Indefinite.

Belclaire Bros.—Hammerstein's, N. Y. C. Belmont, Joe—Camberwell, Eng., Ealing, 29-Sept. 3.

Bergere, Valerie, Players—Keith's, Phila., 22-27.

Bixley and Fink—Music Hall, Brighton Beach, N. Y.

Breen, Harry—Hammerstein's, N. Y. C. Bretonne, May—Hipp., Uniontown, Pa.

Airdome, Wilkesburg, Pa., 22-27.

Bryant, Eugene—Orph., St. Joseph, Mo., 22-27.

Camille Trio—Morrison's, Rockaway Beach, N. Y., Keith's, Phila., 22-27.

Carnival of Roses—Henderson's, Coney Island, N. Y.

Clark and Duncan—Airdome, St. Louis, Mo. Clayton-Drew—Electric, Kansas City, Mo.

Cleopatra en Masque—American, N. Y. C. Cliff, Laddie—Brighton, Brighton Beach, N. Y., Keith's, Phila., 22-27.

Colby and May—American, N. Y. C. Connelly, Mr. and Mrs. Erwin—Orph., Portland, Ore., 15-20.

Conroy and Le Maire—Fifth Ave., N. Y. C. Contino and Lawrence—Henderson's, Coney Island, N. Y.

Conday and Gillespie—Columbia, St. Louis, Mo.

Cooper, Harry and Irving—American, N. Y. C.

Courtenay Sisters—Henderson's, Coney Island, N. Y.

CHERRY, WILL M., AND BLANCHE DAYNE—Orph., Salt Lake City, U., 22-Sept. 3.

Daly and O'Brien—Chutes, Frisco. Dankmar-Schiller Troupe—Brighton, Brighton Beach, N. Y.

De Mar, Carrie—Morrison's, Rockaway Beach, N. Y.

De Mont, Robert, Trio—Columbia, St. Louis, Mo.

De Witt, Burns and Torrance—Hansa, Hamburg, Ger., 1-30.

Doherty Sisters—Hippodrome, London, Eng., 1-31, Coliseum, London, Eng., Sept. 1-30.

Dolce Sisters—Milwaukee, Wis., Ramona, Grand Rapids, Mich., 22-27.

Dooley and Sales—Henderson's, Coney Island, N. Y.

VAUDEVILLE.

VAUDEVILLE.

THE BEST-GOWNED WOMAN IN VAUDEVILLE

The Talented Dramatic Star

MISS OLIVE EATON

Will soon present an unique one-act comedy by

UNA CLAYTON

Direction FRANCIS MOREY, 520-21, 1402 Broadway

CARL McCULLOUGH

"Footlight Impressions"

Direction A. E. MEYERS, 1205 Majestic Theatre, Chicago, Ill.

"PAULINE"

The Eminent French Hypnotist

RESTING Danville, New York.

JULIAN ELTINGE

RESTING

Direction of

Fort Salonga, Long Island ROGERS, LEONHARDT & CURTIS Knickerbocker Theatre Bldg.

SAM CHIP and MARY MARBLE

In Anna Marbles Pollock's Classy Sketch

"IN OLD EDAM"

Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

MEMBER V. C. C.

THOS. J. RYAN—RICHFIELD CO.

ORPHEUM CIRCUITING

FEBRUARY 28th, 1910, TILL FEBRUARY 18th, 1911

"MATERIAL SIMPLY GREAT"

In a recent voluntary endorsement given by

JACK NORWORTH

to the profile author of his

JAMES MADISON

1403 BROADWAY, NEW YORK

Hours 11 to 1 and by appointment.

Get Madison's Budget No. 12, \$1

FRED J. BEAMAN

"The Real Writer"

of Vaudeville Sketches. Author of "Supremacy of the Press." Mr. and Mrs. Gene Hughes \$1,000 prize sketch. Lewis McCord's "Winning on Wind." Derlin & Kismet's "The Girl from Yonkers." Hallett & Fuller's "A Lesson at 11 P.M." and more than seventy other successes. Carter Block, Jackson, Mich.

CHARLES HORWITZ

The acknowledged foremost author of One-Act plays, sketches, lyrics, etc. His record speaks for itself. His hits are international. Over 150 Horwitz successes now playing Vaudeville. Order your new material at once. Get it from CHARLES HORWITZ, Knickerbocker Theatre Building, 1402 Broadway (Room 813). Phone 2549 Murray Hill.

Hamilton, Estella B.—Forest, St. Louis, Mo., Fontaine Ferry, Louisville, Ky., 21-27.

Harris and Randall—Family, Indianapolis, Ind.

Hart, Lily Dean—Fifth Ave., N. Y. C. Hayman and Franklin—Hipp., Portsmouth, Eng.

Hayworth and Hayward—Orph., Seattle, Wash., Orph., Portland, Ore., 22-27.

Herlein, Lillian—Paris, Fr., 8-30.

Hibbert and Warren—Keith's, Phila., 22-27.

Hirsch, Harry—Fifth Ave., N. Y. C.

INGHAM, BEATRICE—Young's, Atlantic City, N. J., 22-27.

Johnson, Ben—Columbia, St. Louis, Mo.

(Continued on page 18.)

Edmund Day

Plays and Sketches

Room 204, Knickerbocker Building, Broadway and 36th St., New York

THOMAS J. GRAY

"The Versatile Vaudeville Writer."

Author of over One Hundred Hits. References: Joe Walsh, Julian Ellinger, Bert A. Williams, Harry A. Lester, Herbert Croft, Frisco and Virginia, Jimmy Lucas, Hansen and Miller, Ben Ross, Gilligan and Murray, Dan Malar, Sam Stern, Ed. Morton, Leonie Fann, Nellie Edwards and Co. "At the North Pole," etc., etc. Long Acre Building, Times Square, New York.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON Suite 608-9, Gaity Theatre, B'way and 4th St.

HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flinders, N. Y.

MADELY & BENNETT Box 11, Times Square Station, New York

ROLFE, B. A. 481 Long Acre Bldg., N. Y.

SAMPTER, MARTIN M. Gaity Theatre Bldg., New York

THE W. W. STEINER CO. Managers & Producers, 412 Long Acre Bldg.

ED GRAY

V.C.C. "THE TALL TALE TELLER."

PENCILLED PATTERN.

This is the time of the year that you begin to figure how much money you're going to have saved up at the end of the season. (And sometimes you have it.)

Billie Burke and William Hammerstein fooled the William Morris "Copy Act Department" by opening The Maid of Mystery on Wednesday instead of Monday, when Morris was to open The Snake Dancer of Mystery, on the same idea of Burke's. The Maid of Mystery is a big success, the local papers giving it all kinds of space.

Speaking of laws—the new agency law is or—er—who is that laughing over there? But on the level, who do you think really has the best of the thing? We know who we think.

Maybe the bill was doped before it entered the ring.

Agents must now make out three contracts. They keep one and give the other two to the actor, who must take them down to the License Commissioner for his approval. It's not known whether the commissioner will pay the actor's carfare when he gets there or not. (We guess not.)

If an actor should book four weeks at a time from a "split-pea" agent, he'll have to ship his contracts down by freight.

A lot of people are worrying over the fact that Alice Roosevelt smokes cigarettes. We think there are a good many things of more importance to fag the brain with.

Four girls from Boston came to New York to go on the stage, but when they were told they would have to wear tights they quit. Wouldn't it be nice if a whole lot of other people only knew enough to do that?

Laura Jen Libby has certainly made them sit up with her love monologue, the newspapers giving her as much space as they give Roosevelt; so far Beatrice Fairfax has not been landed.

Chicken Note.—A firm of vaudeville producers say they will produce a new girl act every thirty days. Now all they'll need is the theatres to play them in.

Walter Rosenberg didn't fight anybody this week.

Leonie Pam is a real riot on the Orpheum circuit; one newspaper said she was cleverer than Alice Lloyd. Martin Beck is lucky in having so many clever people working for him.

New member "Kiss-yourself-Good-bye Club" the U. B. O.—William Morris Combine rumor.

Honest, there are no prize fighters at Hammerstein's this week.

Ben Lynn, who is stout enough to pass as the President of the United States, is to be featured in Jessie Lankey's new act, the Piano Phinda Minstrels.

An airdome in New York is having a contest for illustrated song singers. We don't know who the judges are, but they have our sympathy.

Otto Henry Harras is considering an offer from a well-known magazine to write a series of articles entitled "Is Spaghetti Good for Vaudeville Critics?" Herbert Cyril may illustrate it.

The thing an actor hears the most each long week in the year is the ever clinging question, "Where do you go from here?"

Klara Hendrix, the male impersonator, made such a good impression with The College Girls while they were playing their New York engagement at the Columbia Theatre that she has had several offers for Broadway musical comedies. And now she doesn't know what to do.

If laughing is the only thing makes people fat, we wonder who's been writing Taft's stuff.

All of Them Twenty—All of Them Married: Jules Delmar, Lester Mayne, Joe Welch, Wolfe Gilbert, Sam Ehrlich, Ed-

die Keller, Sam Mitnick, Barney Bernard, Sam Peck, "Zit," Alf Wilton, Reed Albee.

All of Them Twenty—None of Them Married: Lee Harrison, Looney Haskell, Jimmy Plunkett, Marshall Montgomery, Pat Casey, Sam Kenny, Otto Henry Harras, Calder Johnston, George Beban, Al Plantodosi, Aaron Kessler, "Billie" Reynolds.

Have you heard Fanny Brice in The Follies of 1910 sing "Take Me with You, Cuty, and Forget to Bring Me Back"? Or have you heard the Four Monarchs of Melody sing "The Basty-Can-O-Rag"? Well, if you didn't, you're missing a good part of your life.

Matinee Idol Note.—Jack Barrymore is to take unto himself a wife.

Lee Harrison and Barney Bernard made such a hit at Brighton Beach last week that even the fish in the ocean hung around every afternoon and evening to hear the applause.

Newspaper headline reads, "French Nobility Is Largely American." Yes, and the money that keeps it going was made in America also. But we don't see why an American newspaper should rub it in.

Jerome Rosenberg received a letter from one of his "lady friends" reading, "Dear Jerry—Kindly send us four seats for to-night." Jerry wrote back, "We need the seats in the theatre. I enclose four tickets." And Jerry says, "I guess I'm a bad humorist—what?" You're a wonder, Jerry; you admit it yourself.

Eleanor Palmer, who made such a big noise on the small time around New York, has been booked to open on the big time the second week in September. Miss Palmer has not been in vaudeville a very long time, but long enough to make the managers sit up and take notice.

You'd better get your Winter coal in. You may not get "the route you expected."

THOMAS J. GRAY.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 17.)

Kappeler, Alfred, and Audrey Maple—Fifth Ave., N. Y. C.
Kaufman, Reba and Ines—Orph., Karlsruhe, Austria, 1-31.
Knight Bros.—Music Hall, Brighton Beach, N. Y.
KNIGHT, HARLAN E.—Temple, Detroit, Mich., Orph., Des Moines, Ia., 21-27.
La Toy Bros.—Orph., Minneapolis, Minn.
Lee, Emilie—Henderson's, Coney Island, N. Y.
Lucifers, Two—Henderson's, Coney Island, N. Y.
Lukas, Alex.—Empire, Holborn, Eng., Hipp., Ilford, 22-27, Empire, Croydon, 28-Sept. 3.
Mack and Walker—Morrison's, Rockaway Beach, N. Y.
Maid of Mystery—Hammerstein's, N. Y. C.
McCullough, Carl—Orph., Rockford, Ill.
McDowell, John and Alice—Luna Park, Sharon, Pa.
Merritt, Hal—Orph., Milwaukee, Wis.
Mitchell and Cain—Liverpool, Eng., York, 22-27.
Moran and Wiser—Deutches, Munchen, Bav., 1-31.
Morton and Moore—Henderson's, Coney Island, N. Y.
Neary, Bliss and Ross—Hammerstein's, N. Y. C.
Nugent, J. C.—Orph., Frisco, Cal., 14-27.
Ober, Camille—Brighton, Brighton Beach, N. Y.
Odiva—Fifth Ave., N. Y. C.
Ollo Trio—Henderson's, Coney Island, N. Y.
Patrice—Fifth Ave., N. Y. C.
Pederson Bros.—Hammerstein's, N. Y. C.
Pianophiles—Morrison's, Rockaway Beach, N. Y.
Photo Shop—Brighton, Brighton Beach.
Polly Pickles Pets—American, N. Y. C.
Pope and Dog—Orph., Salt Lake City, U.
Orph., Denver, Colo., 22-27.
Ranf, Claude—Henderson's, Coney Island, N. Y.
Rocamora, Susanne—Maj., Spokane, Wash., 21-27.
Rock, William, and Maude Fulton—Keith's, Phila., 22-27.
RYAN, THOMAS J. RICHFIELD—Orph., Oakland, Cal., 14-27.
Satsuda Troupe—Henderson's, Coney Island, N. Y.
Shields, Sydney—Orph., St. Paul, Minn., Columbia, St. Louis, Mo., 22-27.
Stepp, Mehlinger and King—Orph., Frisco, Cal.
Stutman and May—Rioux, Superior, Wis.
Suratt, Valeska, and William Gould—Hammerstein's, N. Y. C.
Taylor, Mac—Chester Park, Cin., Alrdome, Flint, Mich., 22-27.
Valdare, Beale, Troupe—Music Hall, Brighton Beach, N. Y.
Van, Billy E., and Beaumont Sisters—Brighton, Brighton Beach, N. Y.
VAN, CHARLES and FANNIE—21 E. 12th Street, Brooklyn, N. Y.
Vander Koors—Henderson's, Coney Island, N. Y.
Van Hoven—Brighton, Brighton Beach, N. Y.
Vever, Eons—American, N. Y. C.
Victoria, Vest—Columbia, St. Louis, Mo.
Wentworth, Vesta and Teddy—Orph., Ogden, U.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

A REFINED young lady (18), talented, ambitious and willing to work hard, would appreciate an engagement in a dramatic company. Address E. V. P., Box 102, Fronts Neck, Me.

BERT ROBE—The address and present whereabouts of Bert Robe, a stage drummer and printer wanted. Please write Dispatch, Columbus, Minn.

FIRST-CLASS dressmaker; alterations specialty. Madame Bertha, DRAMATIC MIRROR.

FOR SALE or on royalty, Wilds of Virginia. Mrs. Carter, Mingo.

MAID wants position with lady in the profession. Best reference; state salary. Address Maud, care Mirror.

ROMANTIC leading man, good physique and voice; also heavy man. Others write; state salary and experience first letter; send photo; forty weeks; no time for extended correspondence. J. E. Cline, Denver, Colo.

SHANE DRUMMER—Shane drummer and printer wanted; Bert Robe please write The Dispatch, Columbus, Minn.

STAGE Costumes (legitimate) in prime condition; some entirely new; about 300 pieces; suit all lines. W. G. Marcellus, 327 Fairmount Ave., Phila., Pa.

TO SELL.—Copyrights of a powerful rural drama. Never has been produced. Write to M. Y. Jarr, 11 Berkeley Place, Brooklyn.

WANTED.—High-class manager for New York City Theatre. Must be competent to handle press matter. Apply by letter only, William Fox, Dewey Theatre.

YOUNG MAN desires engagement where great dramatic ability will be appreciated. Dramatic Ability, care Mirror.

YOUNG MAN desires position with a dramatic company. Have studied under a good instructor. Address H. A. K., care Mirror office.

THEATRE CARDS

SARANAC LAKE, N. Y. SARANAC LAKE OPERA HOUSE
New booking for season 1910-11.
Strong one-night stand. Seating capacity 500; population, 6,000. Halfway between Utica and Montreal—Malone, 43 miles; Plattsburg, 74.
Write for Open Time.
C. J. AYRES, Mgr., Saranac Lake, N. Y.

SAVANNA, ILL. GRAND OPERA HOUSE
New Booking
Railroad town; pop. 3,000; a. c. between 330 & 400. Wanted Rep. U. S. A., small mus. comedy co's. (others write. Francis R. McDonald, Jr., 710 Division Street, La Crosse, Wis.)

HOTEL CARDS

HOTEL REED, CHICAGO, Clark and Lake streets, caters to better class professionals; sixty beautiful steam heated rooms; near twelve theatres; \$4 up weekly; 75c. to \$2 a day.

THE HOTEL OWENS, N. W. cor. Sixth and Walnut Sts., St. Louis, Mo.
Established Seven Years. All Modern Improvements. A Particular Place for Particular People. American Plan—Rates, single, \$8 and \$9; double, \$10. Kinloch "phone Central 871-R. H. F. SAEK, sole "King of Chefs," Proprietor.

HOTEL YORK, CHICAGO, 50 E. 33d St., N. E. "L" 33d St. station 1 block. Running water all rooms 75 c. to \$1.50 per day. \$3.50 per week up. Cafe connection; elevator, electric lights, private baths; 10 min. shopping district. Mr. and Mrs. Julie Walters, Props. Douglas 408.

White and Simmons—Orph., Salt Lake City, U.
Willard and Bond—San Diego, Cal., Maj., Denver, Colo., 21-Sept. 3.
Wilton Bros.—American, N. Y. C.
Wynn, Bessie—Music Hall, Brighton Beach, N. Y.
Yohr, May—Bismarck, Frisco, Cal., 8-27.

DATES AHEAD.

Received too late for classification.

AT THE MERCY OF TIBERIUS (Glasser and Stair, mgrs.): Erie, Pa., 25, Ashtabula, O., 26, Eliria 28.
CALIFORNIA GIRLS: Brooklyn, N. Y., 22-27.
CHAUNCEY-KEIFFER STOCK (Fred Chauncey, mgr.): Martinsburg, W. Va., 15-20, Hagerstown, Md., 22-27.
COUNTY SHERIFF (Chas. H. Brooke, mgr.): Ellsworth, Me., 20, Oldtown 22, Milo 23, Millinocket 24, Island Falls 25, Ft. Fairfield 26, Presque Isle 27.
DANIEL BOONE ON THE TRAIL (Central: Robert H. Harris, mgr.): Champaign, Ill., 20, Mattoon 23, Assumption 24, Nakomis 25, Sorento 26, Edwardsville 27.
DANIEL BOONE ON THE TRAIL (Eastern: Ben H. Howe, mgr.): Martinsville, Ind., 20, Terre Haute 21, Shelbyville 23, Connersville 24, Richmond 25, Muncie 26, New Castle 27.
GILPINE, HYPNOTISTS (J. H. Gilpin, mgr.): Hammond, Ind., 22-27.
GIRL FROM THE U. S. A. (Eastern: Harry Scott, mgr.): Dowagiac, Mich., 20, Grand Rapids 21-27.
GIRL OF THE MOUNTAINS (O. E. Wee,

BUSINESS DIRECTORY

SCENERY

THE NEW YORK STUDIOS

"Scenery of Quality for Theatres."

New supplying Scenery and Asbestos Curtains to more Theatres than any other firm in the country.

Office: 1004 Times Building, New York, N. Y.

SOSMAN & LANDIS CO.

Great Scene Painting Studio.

230-232 South Clinton Street, Chicago, Ill. The Largest, Best and Most Thoroughly Equipped Scenic Studio in the United States.

H. AMMERLUTER & SONS.

Scenic Artists.

Studio 249-251 So. Front St., Columbus, Ohio. The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

ORNSTON SCENIC CONSTRUCTION CO., Contractors and Builders of Scenery.—Telephone, 1550. Offices and shops, 308-5-10-12 Eleventh Ave., N. Y.

THE O. H. STORY SCENIC CO., INC. (summitville Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

MOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies, Asbestos Curtains, etc. 1200 Centre St., Milwaukee, Wis.

THE F. DODD, ACKERMAN SCENIC STUDIO, Painting and Building of Productions. 1875-75-80 Bushwick Ave., Borough of Brooklyn, N. Y. City. Phone, 2420 East New York.

SCHILL'S SCENIC STUDIO, Columbus, Ohio. Scenery for Theatres, Road Companies, Vaudeville Acts, etc. I MAKE THE CHEAPEST AND BEST TRUNK SCENERY.

COSTUMES, WIGS, &c.

A. KOEHLER & CO., now at 8 E. 33d Street, New York City. Theatrical Costumes. Large stock of historical costumes on hand.

CARL A. WUSTL, 40 Union Square, New York, between 10th and 17th Streets. Telephone, Grayman, 1073. Theatrical and Masquerade Costumes.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati, Ohio. Road Companies, Time Square, High-Class THEATRICAL and CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 535 West 28th Street, New York. Theatrical Properties and Stage Accessories. Telephone, 750 Chelsea.

THEATRICAL TRANSFER

NATIONAL THEATRICAL TRANSFER 345 and 345 West 28th St., N. Y. Scenery stored in absolutely fireproof building. Trucks always ready. Low Rates. Phone, 1509 Chelsea. WELLINGTON WALTON. HARRY F. SMITH.

JOSEPH P. BILLY, Theatrical Transfer.—John H. Hoffman, Mgr. Prompt and Reliable Service Guaranteed. 487-443 West 51st Street, N. Y. Phone, 2904 Chelsea.

mgr.): Dexter, Me., 17, Belfast 18, Wintertown 19, Camden 20, Castine 22, Vinland Haven 23, Stonington 24, Waldoboro 25, Damariscotta 26.

HAGENBECK-WALLACE CIRCUS: Lebanon, Ind., 16, Martinsville 17, Spencer 18, Worthington 19, Lawrenceville, Ill., 20.

HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Mason City, Ia., 15-22.

LIGHT ETERNAL (M. E. Rice, mgr.): Ft. Wayne, Ind., 25, 26, Kalamazoo, Mich., 27.

LOVE MAKERS (Sam Howe, mgr.): New York City 20-27.

MOREY STOCK (Le Comte and Fleisher's): Sapulpa, Okla., 14-20, McPherson, Kan., 22-27.

PARISIAN WIDOWS (Weber and Bush, mgrs.): Brooklyn, N. Y., 22-27.

ROBART (Rowland and Clifford, inc. mgrs.): Peoria, Ill., 21-24, Springfield, 25-27.

ROBART (Rowland and Clifford, inc. mgrs.): Michigan City, Ind., 28, South Bend 29.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Brooklyn, N. Y., 22-27.

SCHOOL DAYS (Stair and Havlin, mgrs.): Bayonne, N. J., 25-27.

SHEAN AND GALLAGHER'S SHOW: New York City 20-27.

SPOONER, EDNA MAY: Brooklyn, N. Y., 20-Sept. 3.

BIG SUCCESS IN LONDON

Queens Theatre

TWO ONE ACT PLAYS BY A NEW AMERICAN PLAYWRIGHT

Miss Kate Lyon

American agent for Miss Lyon's plays and sketches, FRANCES YOUNGE.

48 W. 48th St. New York City

AROUND VARIOUS CIRCUITS.

Notes of the National Theatre Owners' Association, Charles A. Burt's Circuit and the American Theatrical Exchange.

American Theatrical Exchange.

Academy of Music at Durham, N. C., is booked through this office.

The new theatre at Tyler, Texas, under the management of A. Hicks, is booked through this office, as is also the Albert Theatre at Chattanooga, Tenn., and the new Shubert Theatre at Knoxville, Tenn.

Recent bookings compiled during last week include the English Grand Opera company, Billy and Arizona.

Mort Slinger's big musical attractions, The Flirting Princess, Goddess of Liberty and Miss Nobody from Starland, have been booked by his representative, Sam Thall, over this circuit.

Low Fields' The Girl Behind the Counter company was booked through Louisiana the past week.

Charles A. Burt Southern Theatre Circuit (Inc.).

For the coming season the Academy of Music at Petersburg, Va., will be under new management and be booked through this circuit.

H. P. Anderson has assumed the management of the Dublin Opera House, at Dublin, Ga.

Mrs. Dr. John W. Scott, president of the Maplewood Memorial Association will manage the Opera House at Gordonsville, Va., this coming season.

Charles W. Gilman, manager of the Grand Opera House at Mt. Pleasant, Tenn., called at this office, and is enthusiastic over the prospects of the theatrical business in Tennessee for the season coming.

R. L. Flanagan has succeeded R. A. Gaither as manager of the Statesville Opera House, Statesville, N. C.

National Theatre Owners' Association.

J. J. Coleman, secretary of the National Theatre Owners' Association, announces the following bookings already made in the independent theatres throughout the Middle West:

The Midnight Sons, Blanche Ring in The Yankee Girl, The Jolly Bachelors, Marie Dressler in Tillie's Nightmare, Mary Manning in A Man's World, Bertha Kalich in A Woman of To-day, Eddie Foy in Up and Down Broadway, Frank Daniels in The Belle of Brittany, James T. Powers in Havana, Lew Dockstader's Minstrels, De Wolf Hopper in A Matinee Idol, Mabel Harrison and Harry Connor in Lulu's Husbands, William Hodge in A Man from Home, John Mason in The Witching Hour, Maxine Elliott, Florence Roberts and an all-star cast in Jim the Penman, Forbes Robertson in The Passing of the Third Floor Back, Sothern and Marlowe in repertoire, The City, Viola Allen in The White Sister, Alias Jimmy Valentine, Dustin Farnum in Cameo Kirby, William Faversham in Herod, The Fourth Estate, Mabel Hite in A Certain Party, Fritzi Scheff in a musical version of Trilby, Lulu Glaser in The Girl and the Kaiser, Walker White-side in The Melting Pot, Robert Mantell in Shakespearean repertoire, Thomas Wise in A Gentleman from Mississippi, Wright Lorimer in The Shepherd King, Mrs. Leslie Carter in a new play by Rupert Hughes, Otis Harlan in Baby Mine, Way Down East, The Dollar Mark, Max Fisman in Mary Jane's Pa, The Flirting Princess, Mother, Louis Mann in The Chester, The Lilliputians from the New York Hippodrome, The Chocolate Soldier, The Nigger, Jingo Boo, Gertrude Elliott in The Dawn of a To-morrow, The Kissing Girl, The Gamblers, James K. Hackett in repertoire, The Blue Bird, The Girl and the Drummer, The Summer Widowers, The Goddess of Liberty, The Iron King, Margaret Illington in Until Eternity, The Merry Widow, The Prince of Pilsen, Madame X, Gertrude Quinlan in Miss Patay, The Little Damsel, The Wife Tamers, The Balkan Princess, May Irwin in Mrs. Jim, the New Theatre company presenting a repertoire of plays, Jefferson De Angella in The Beauty Spot, Marie Cahill in a new musical comedy, and Grace Van Studdiford in a new musical play.

Correspondence

TO CORRESPONDENTS.

As Monday, Sept. 5 (Labor Day), will be a legal holiday, THE MIRROR will go to press earlier than usual on the number to be dated Sept. 10. Correspondents, therefore, are required to forward their letters at least twenty-four hours in advance of the customary time.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): Both John Lee and Mary Stockwell were pronounced good in The Girl of the Golden West 8-13, and their success was supplemented and equalled by Joseph Eggenton in Frank Keenan's old role, Theodore Marston, Arthur Buchanan, and William Cahill did well in smaller parts. The College Widow 15-20.—JACKSON'S (Henry B. Harris): Edgar Selwyn's new play, The Country Boy, with Willette Kershaw and Arthur Shaw, opens the season 15-17, followed by Wallace Eddinger in Bobby Burnit 19-20.

WILLIAM P. HOPKINS.

NORWICH.—POLI'S BROADWAY THEATRE (John Grieves): This handsome theatre will be added to Mr. Poli's chain of vaudeville houses, and after being thoroughly renovated, redecorated, and refurnished will be opened 21. Performances will be given twice a day, and the house will be opened with a particularly strong bill. Possibly later first-class attractions, stars, dramas and musical comedies will alternate with vaudeville, but this is not definitely decided, and at first only vaudeville of the best class will be given.—AUDITORIUM (Harry Shannon): Will open 21 with popular priced vaudeville and motion pictures.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Painters and decorators are very busy completing their work on this theatre, which will open shortly. The management announces an unusually strong booking list. The name of the opening attraction and others to follow will appear in the next issue. A very bright and active season is looked for; in fact, commercial business shows no weakness or softness throughout New England; consequently this should stimulate the theatrical business in general.

DANBURY.—KENOSIA PARK THEATRE: Joseph J. Flynn presented The Gaiety Girl 1-6 and pleased good business; the cast included B. A. Turbert, Harry Barrows, Emile Barrington, William S. Griffin, Fannie D. Hall, Hazel Gilmore, Warren Eaton, Katherine Gemmill, and Beatrice Middleton. Same co. in Pinafire 8-13.—TAYLOR OPERA HOUSE is being thoroughly renovated and will open Sept. 1 with The Wolf.

WATERBURY.—JACQUES (V. Whitaker): The Poli Stock co. appeared in The College Widow 8-13 before large and well pleased audiences. Maybelle Estelle made her initial appearance with the co. 8.

STAMFORD.—ALHAMBRA (Kumail Co.): Grace George will open the season 15 with Margaret Mayo's new comedy, Baby Mine.

WINSTED.—OPERA HOUSE (Harry Gale): Motion pictures 8-13; to good business. Girls 20.

IDAHO.

BOISE CITY.—PINNEY (Walter Menzies): Dark July 25-30.—RIVERSIDE PARK: The Mikado 25-30; capital co.; scenery and costumes fine; bunch of good-looking chorus girls; good business. Mascot 1-6; fine production; pleased good houses.—BOZ, OAKS, LYRIC and BLOU all doing well, considering unprecedented tropical weather. Mercury 80-93 degrees within three weeks.—ITEMS: A motion picture machine took a picture 30 on the main street, cowboys, overland stage and fire department. At 9 p.m. same day thermometer dropped to 60 degrees.—Roof garden parties on the new Ohmythe Hotel, brass band and liquid refreshment; popular fad; pretty soon someone New York. They are getting these motion pictures down fine and maybe they will supercede cheap vaudeville.—Biggest excitement ever in Boise! Auto race at Agricultural Park; mile track; 3,500 people in grand stand.—We have a "Sunday Rest Law" here; the most pernicious, outlandish law that was ever inflicted on free American people, gotten up by fanatics to force people to go to church and be held up. Their favorite song, "Hear Those Pennies Dropping." No amusement places open; can't even buy a loaf of bread; some decided to test law last Sunday; were arrested and fined \$200; appealed to Supreme Court; now everything wide open, Sunday, 7. Ha! Ha!

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer): Season opens 14 with Billy S. Clifford in The Girl, the Man and the Gams.—MAIN STREET (E. C. Burroughs): Opens regular season 20.

INDIANA.

RICHMOND.—GENNETT (H. G. Somers): Maxwell-Hall Stock co. 8-13; Gertrude Maitland, supported by excellent co., pleased large houses in A Jealous Wife, Belle of Virginia, Cattle King, Secrets of the Police, and Sapho.—MURRAY (O. G. Murray): Cutter Stock co. 8-13; good co. and business; plays: St. Elmo, Triumph of Betty, and The Wall Street Detective.

GOSHEN.—JEFFERSON (Harry G. Somers): The sixth regular season will open 27, with Hedwig Reicher as the attraction.

HUNTINGTON.—THEATRE (H. E. Rossmore): Preparations are in progress for the season's opening 25.

IOWA.

WATERLOO.—SYNDICATE and WATERLOO THEATRE (A. J. Busby): Season will open with Rose Stahl in The Chorus Lady 23.—ITEMS: Electric Park is playing to the biggest business in its history.—The new Scenic Theatre (moving pictures) will be opened 22; Wilson and

PLAYERS OUTFITTING
in CHICAGO Know That
This is to be Emphatically"AN O-G
BLACK VELVET
(AND BLACK SATIN)
YEAR"

Already the advance demand for this superb and exclusive O-G novelty forecasts another season of O-G STYLE SUPREMACY. It is largely due to our unfailing success in pleasing Professional people that O-G models are recognized as the *National Style Authority*.

It is a matter of special pride with us that our

Orders by
mail have
prompt
and very
careful
attention

THEATRICAL TRADE IS SO
SUCCESSFUL AN O-G SPECIALTY

Latest
Fashions
in dainty
Book of the
Booteries,
sent free

When away from Chicago secure O-G shoes by our remarkably efficient mail and express service. When in Chicago—visit the O-G Booteries, of course.

O'CONNOR & GOLDBERG
Address for Interstate Orders
REPUBLIC BUILDING
CHICAGO
Retail Store for Women
46 Madison Street
in the Heyworth Building
Retail Store for Men
205 State Street
3d Floor by private elevator

MEN'S O-G Shoes—205 STATE Street and 144 CLARK Street—Prompt, Intelligent Service

Scott, managers.—The new Orpheum (moving pictures and vaudeville) is playing to capacity and will put in a balcony at once.

The Crystal Theatre is rapidly nearing completion; will be opened about Sept. 1 with motion pictures and vaudeville.

Maurice W. Jenks, of Sioux City, has leased the Cherokee Theatre, at Cherokee, Ia. The house will be newly furnished and decorated throughout and will be known as the Grand.—John Cort has purchased the Burlington Opera House of the Chamberlain Estate.—Gleason and Olson, of Fort Dodge, have let the contract for a new theatre for Fort Dodge, which has been without a playhouse since the burning of the Midland.—W. J. Zittrell, of Webster City, Ia., was the contractor who secured the contract.—The second prize of \$50 in the business contest inaugurated last February by the Princess Amusement Co., which is managed by Mort H. Slinger, has been awarded to Waterloo. Prizes for the biggest one night's business were hung up for the treasurers of the various theatres and Herbert Parker received a check for \$50. The contest period lasted from Feb. 1, 1910, to July 1, 1910. Any theatre in the United States was open to the contest and productions that figured in the race were A Stubborn Cinderella, Honeymoon Trail, The Prince of To-night, The Golden Girl, Miss Nobody from Starland, and The Flirting Princess. El Paso, Tex., won the first prize. The Prince of To-night played there April 1 to \$1,504; Waterloo, second, where The Flirting Princess did \$1,385, and the third to Elkhart, Ind., where The Goddess of Liberty played to \$1,184, breaking the house record.—Nick Webber, proprietor and manager of Dreamland Theatre (motion pictures), will immediately begin an addition of 20 x 60 feet to the theatre and will thus bring the seating capacity to 350, the size allowed by law for a house without side exits.

BURLINGTON.—OPERA HOUSE (Chamberlain-Harrington Co.): Season opens with two performances of Ishmael Labor Day. Things look mighty good this season, as a splendid line of attractions is booked, and then, too, the playhouse will not be dark Sundays, as has been the case since dark Sundays were built years ago. This is good news to every one.—ITEMS: Jack Root, manager of the Garrick, vaudeville, has remodeled his house this summer, putting in a balcony and fixing it up to a tune of \$15,000—sure is some house. John Agnew, the old standby, who has in the past been billposter and stage-manager at the Grand, has accepted a position from Mr. Root to "boos his stage." Glory Dunham, who for the past few years has been in Little Rock, Ark., will supplant Agnew at the Grand.—This ought to be good news; Burlington will in a few months have the

best hotel accommodations in the State of Iowa. The new \$200,000 hotel is going skyward rapidly, and the others are doing some expensive remodeling.

DUBUQUE.—UNION PARK THEATRE (Charles D. Connolly): Anna Woodward, Paul Florida, Knight Brothers and Sawtelle, the Kaichi Trio, and Williams and Gordon July 31-6 played to excellent and delighted audiences. Band concerts 7-13.

MAINE.

BELFAST.—OPERA HOUSE (W. J. Clifford): Klark-Urban co. 8-10 to capacity of the house. Augusta Ferry 15-17.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (L. N. Phelps): For the seventh week of their engagement the Lincoln Park Opera co. presented Martha 8-13. Rarely is the opportunity afforded locally of hearing Plotow's musical masterpiece, Martha, which proved peculiarly adapted to the talents of the local organization, which incidentally achieved the biggest vocal triumph of the season. Raymond Crane as Plunkett sang brilliantly. Fred Kilson and Marie Barry have been heard at the Park this season. All three essayed their respective roles with spirit, and encores followed with regularity. All the musical gems of Martha were rendered, including the celebrated duet between Lionel and Plunkett, the spinning madrigal, "Merrily Turn the Wheel," and the big chorus, "May Heaven Forgive You," and all found immediate favor with the patrons. Miss Barry looked radiant as Lady Harriet, and her beauty and stage presence captivated all. Mr. Kilson sang the Lionel role in brilliant fashion, his high notes ringing out with a clarity unsurpassed. Particularly fine was the duet, sung in conjunction with Mr. Crane, "Yes, Since Early Childhood."

As to Mr. Crane, he more than merited the encomiums passed on his previous work. R. O. Burgess was clever as Sir Tristan, singing and acting with distinction and skill. Ella May Duffin made a satisfactory Nancy and did creditable work in the ensemble numbers. Wilbur Cox extracted the maximum amount of humor from the sberiff role. The chorus sang brilliantly. In fact, the ensemble singing was a big feature of the production and reflected great credit upon musical director Meech. The orchestra rendered adequate support. Well staged and costumed; attendance very large.—ITEMS: D. H. Morrissey, of New Bedford, joined The Soul Kiss co. as stage-manager.—Several members of the local union have left the city to join their coa.—William Wadsworth (Dare Devil Dash) met with a serious accident at Island Park 5 in com-

ing down the incline. The fork on his bicycle broke and he was thrown to the ground a distance of 30 feet, breaking his arm in two places.—The De Bapa Family were the attraction at Island Park 8-13.—Business is very good at the Bijou and Premier and the bills are very attractive.—The new Palace will not open until September.—Sheddy's Freebody Park, Newport, R. I., is drawing large crowds.—No announcement has been made as yet in regard to the opening of the season at the Academy.—W. J. Dunn, of this city, has purchased a three-fourths interest in the Academy block.

WORCESTER.—POLI'S (J. C. Criddle, res. mgr.): Because She Loved Him So was the bill 8-12 and proved a good drawing card, for crowded houses were the rule every night.—CASINO (W. H. Ball, res. mgr.): The Manhattan Opera co. presented When Buben Comes to Town, under the direction of Robert H. Kane; this splendid co. is drawing large houses every day, and many of Worcester's most musical people are seen in the audience nightly; Carrick Major sang a "French Love Song" most beautifully and was obliged to repeat it four times, and in the duet with Miss Parle the house could not get enough of "What Makes the World Go Round"; Mr. Fulton answered three calls for his song, "Sunshine of Love"; Mr. Pringle did a fine piece of character work as Reuben: an original pantomimical dance given by Miss Arno was one of the most pleasing numbers.—The Rounders 15-20.—LINCOLN PARK (George W. Goett, res. mgr.): A Japanese Honey-moon was the offering at the Umbrella Theatre 6-13 by a good co.; those in the cast were T. V. Renner, Louis London, James A. Beall, Ruth Murray, Bonnie Campbell Knowles, Tom Ramsey, Beatrice Turner, and Myrtle London; clever dancing by the English Pony Ballet was a feature; good business.

MICHIGAN.

ESCANABA.—OPERA HOUSE (P. M. Peterson): Mairlin pleased a fair sized audience; the very best ever in Escanaba. H. E. Pierce and Co.'s Associate Players 16 opened with The Squaw Man, Strongheart, and At the White Horse Tavern, pleasing more and more every night; very good co. Honored at Red Gate 18.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Vaudeville and motion pictures 4-6. The South Before the War 12. Joseph M. Gaites' elaborate production, The Three Twins, 17. The Girl from Home 25. The College Boy 31.

JACKSON.—BIJOU (Frank R. Lampman, res. mgr.): C. Kretore, D. Arthur Lane, E. Vera Barrett co., the Heim Children, G. Paul Kleinst, and motion pictures 7-12.

BIG RAPIDS.—COLONIAL (Bartlett Due): The Farmer's Daughter 2 failed to please fair house. The Girl from Home 10. At Sunrise 12.

CADILLAC.—CADILLAC (C. E. Russell): Honored at Redgate Sept. 2; Along the Kennebec 9.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): An Old Sweetheart of Mine 1-7, by Forbes Stock co., scored another big success; all parts were well taken, and among those who deserve special mention were May Leonard, Norman Wendel, James Kyrie McCord, Gus Forbes, Evelyn Watson, and Miss Wayne. Charles's Aunt 9-14, by same co., with Gus Forbes in the title-role, gave fine performance; house well filled at all performances.—ITEM: Miss Thurston joined co. for balance of season.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Prince of Sweden 7 pleased fair house; co. included Carl Olson, Frank E. King, Grace Burgoyne, Ralph E. Nichol, Beattie Cole, Harry Banks, and W. H. Phelps. Mock-Sad-All Stock co. 14-21.

TRINE RIVER FALLS.—AUDITORIUM (C. Halvorson): Ernest Fisher Stock co. 2-5; fine co.; good offerings and large business, despite motion pictures, carnival and other outdoor opposition.—ITEM: Past season was a prosperous one.

MISSISSIPPI.

TUPELO.—OPERA HOUSE (E. W. Armstrong): The Superba Minstrels (Elmo Ballard, director), local talent, pleased a well filled house 5.

MISSOURI.

ST. JOSEPH.—PANTAGES: Season opens 14.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Much interest is shown in the season's opening 11 by Mrs. Fiske in Becky Sharp, when she will be greeted by a capacity house. Julian Rittage 13, 14. Margaret Anglin 20. Walker Whiteside 30.—FAMILY THEATRE (G. N. Crawford): The Carmel co., having come in from a successful road season, are camping out in the mountains for two weeks, returning to open season 14-20 in Thorns and Orange Blossoms. Ad. Sharpley will again have charge of the repertoire for "Uncle" Dick Sutton, while J. T. Hazlett is the new leading man.

NEW HAMPSHIRE.

FORTSMOUTH.—THEATRE (F. W. Hareford): Vaudeville and pictures 8-13

opened to good business; good films were shown, and the "act," headed by Amerno, hypnotist, were good. Other performers for first half of week were Will and May Reno and Al. Reynard. Balance of week: Amerno, De Voe and Davis, and Upson Downs.

NEW JERSEY.

TRENTON.—The season of 1910-11 will open 20, when Taylor Opera House makes its first bid for patronage with Around the Clock, followed 25 with Gay New York for three days. During the closed period a number of improvements have been made in this house. A new stage floor, scenery entirely renovated and entire house repaired. Ed Havana, formerly of the Trent, will preside at the box-office. Other members of the staff will remain about the same as last season.—THE TRENT will open its doors 22 with vaudeville. This house has also had a thorough renovation and will present a very pleasing appearance. Among the Trenton professionals who have joined their cos. are Jack Clinton, to Chicago with The Midnight Sons; Charles Pullen and his daughter Luella, with the Keith Stock co.; Ed Gilron, with George Evans' Honey Boy Minstrels. Jack Clark goes with George Primrose in his new vaudeville act.—Montgomery Moses, manager of Taylor's and the Trent theatres, has been elected a director of the Eastern Theatre Managers' Association.—STATE STREET THEATRE has also put on an entirely new dress and presents a most attractive appearance to its constantly increasing patrons.—Messrs. Wahn, Hirschfeld and Wahn have acquired two more houses on ten-year leases. One, the Gaiety in Hoboken, which will be operated as a repertoire and stock co., the other at Shamokin, the G. A. R. Opera House, where all attractions will be booked by the independents. ALBERT C. D. WILSON.

BAYONNE.—OPERA HOUSE (R. Victor Leighton): The Girl in the Taxi packed the house 11. It was without doubt the comedy event of the season. The audience exhausted itself from laughter. Hobby Barry as Bertie Stewart convulsed the audience with his clever comedy work. Harry Hanlon as John Stewart, Helena Sallinger as Clara Stewart, his wife; Charles H. Sindelar as Walter Watson, Pearl Sindelar as Mignon, the Girl in the Taxi; E. J. De Varney as Alexis, head waiter; Richard Bartlett as Percy Peters, and Amanda Wellington as Mary Peters, his wife, composed one of the cleverest cos. that has ever visited this section. The mix ups started at the rise of the curtain in the flat of John Stewart in Riverside Drive, New York. Mr. Stewart's family consists of a wife and one son, the wife very much on the hen-with-one-chick order, the son just arriving at tennis rackets and \$5 a month spending money and strenuously objecting to the penury thus forced upon him. Indeed, he has been making absent treatment love to a contortionist lady in the flat upstairs and pawing his father's clothes to buy flowers for her. Percy and Mary Peters appear upon the scene, Percy looking for "the girl in the taxi," who proves to be Mrs. Smith, the wife of a perfume manufacturer, who comes to pay a visit to the Stewarts on the eventful evening which starts the play on its rapid fire, speed defying journey of joys and jealousies. The senior Stewart slides out of the house late at night, followed by Percy and later by young Bertie, the destination of each being unknown to the other. They, however, meet in the same dining room in the Cafe Riche, where complications fairly tumble over each other throughout the act. The head waiter steers the bunch into greater turmoil and the end of the act finds the audience sparring for wind. It was a great night for Manager Leighton and the members of the co. The regular season will be opened on the 18th with McFadden's Flats.

PLAINFIELD.—THEATRE (Proctor and Sanderson): Under the direction of W. J. Counihan, George Evans' Honey Boy Minstrels to capacity house 10, when the season opened. Although many novelties were introduced some of the time-honored minstrel features were retained, notable among which was the traditional semi-circle in a first part scene entitled The Crimson Trellis. The original work of the only George Evans was received with hearty applause. Many of the songs were new, with now and then an old-time favorite for an encore. Interest was aroused by the appearance of James J. Corbett, first as interlocutor and later as "Gentleman Jim" in a realistic account of the recent fight in Reno. The performance was concluded with a sketch by George M. Cohen entitled The Firemen's Picnic. George Evans as Snowball Livingston furnished amusement from start to finish. Others prominent were John King, Sam Lee, and Charles Hilliard.

BRIDGETON.—CRITERION (Ed. B. Moore): Three Twins 9; Victor Morley and Marie Fanchonette headed a very clever co., which included Ethel Allen, Reggie Morris, Edward Wade, Albert Livingston, Eddie P. Bower, Frank Smith, Harry Collins, Ada Hateman, Lillian Sadler, Minnie Allen, Helen Du Bois, and Estell Colbert; production well staged and chorus large and attractive.

NEW YORK.

ELMIRA.—HORICK'S (Henry Taylor): By far the most pretentious offering of the opera season at this house was the Manhattan Opera co.'s strong production of Il Trovatore 8-13; large business. Gladys Caldwell won a distinct triumph as Leonora, her artistic singing and acting being a revelation even to Horick's patrons, who during her stay in Elmira have learned to expect much of her. In Maniero, Henry

WILLIAM INGERSOLL

Address care MIRROR Office.

HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City

PRIESTLY MORRISON

Address DRAMATIC MIRROR

WEDGWOOD NOWELL

AT LIBERTY LEADING MAN (Productions or Stock) OF PRODUCING STAGE-DIRECTOR (Dramatic or Musical Attractions). ALL AGENTS, Hotel Normandie, or Green Room Club, N. Y.

JANET PRIEST

THE WEE COMEDienne

in THE GIRL AND THE DRUMMER

ESTHER RUJARO

LEADS. ENGAGED.

AT LIBERTY Summer and Season 1910-11. Stock or Production. Address DRAMATIC MIRROR, New York

CHARLOTTE WALKER

The Dorilton, 171 W. 71st St. New York

GEORGE ALISON

ENGAGED.

Address The Players.

ANITA ARLISS

PRIMA DONNA

AT LIBERTY FOR MUSICAL COMEDY

Address MIRROR.

EDWIN H. CURTIS

STAGE DIRECTOR

Columbia Theatre, Washington, D. C.

invites offers for coming seasons

MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION

12 West Fortsch Street, New York

Taylor had his best role in two months, and his interpretation was splendid. Carl Gantvoort was a strong Count Di Luna and sang in excellent voice, and Marie White contributed much as Aspicia. Allen Ramsey as Ferrando, Frank French as Ruiz, and Hazel Kingdon as Ines were also good, while the capable work of George Lyding at the head of the orchestra made success possible. Mr. Lyding won praise without stint throughout the production. The Runaways 15-20.

—LYCEUM (Lee No ton): Will open and inaugurate its "open door" policy with Dockstader's Minstrels 30.—MOZART (G. W. Middleton): Will open as a Syndicate house with Evans' Honey Boy Minstrels 22.

—ITEMS: Lawrence J. Anhalt, of this city, for the past five years representing David Warfield, as business-manager for David Warfield, has resigned from the Belasco forces and joined the Shuberts, who have appointed him manager of the Lyric Theatre, Chicago. Mr. Anhalt will remove to Chicago with a few days. Mr. Anhalt was formerly a newspaper man of this city, leaving that profession to become manager of the Dixie Theatre, a vaudeville house here. Later he became press representative for The Bostonians, accompanying that famous operatic organization upon its last tour. The next season he divided between Henry Clay Barnabee and Henry E. Dixey, directing a vaudeville tour for the former and acting as manager for the latter. The next season he became manager for May Irwin and directed the affairs of that merry

soul for two years. Subsequently he joined the Belasco business staff, and he has been with Mr. Belasco up to this time. Mr. Anhalt is young, energetic, resourceful and successful, and he will be a strong addition to the list of Chicago's managers.—Karl Stoll, a former Horick's favorite, has been signed for the leading baritone roles at Horick's to replace Carl Gantvoort, who has been called to Cincinnati, his home city, to begin rehearsals of the English opera, Puccini.—Briggs French has also joined the Horick's co.—J. H. Cooper has joined the Burgess Stock co. J. MAXWELL BRENS.

ROCHESTER.—TEMPLE (J. H. Finn): Vaughan Glaser co. in Old Heidelberg 8-13. Mr. Glaser proved himself a very capable producer by this presentation; the piece was well staged, and the business of the massed scenes, was intelligently planned and smoothly executed; his rendition of the role of Karl was graceful and intelligent; Miss Courtenay made a charming Kathie; her reading of the lines was very effective; Frederick Kerby made the old tutor an appealing character; the singing of the students was well done by local singers of reputation; big business. At the Mercy of Tiberius 15-20. E. G. ZIMMER.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattaw): Dockstader's Minstrels will open season 18; The World and a Woman 20. Business sessions of State Firemen's Association will be held in house 16-19 (days). Theatre is beautifully dec-

rated with hunting and a fine electrical display both interior and exterior.—ITEMS: Stock co. at Orpheum, which was to open 15, failed to materialize. Theatres all expect a record breaking business next week with 40,000 soldiers at Pine Camp and State Firemen's Convention to draw from. City is beautifully decorated.

GEORGE W. KRATING.

SARATOGA SPRINGS.—BROADWAY (J. C. Gravel): Chicago Stock presented in a first-class manner Little Gray Lady and The Lost Trail 3, The Straight Road 4, Neil Gwynn 5, Genesee of the Hills and Kathleen Mavourneen 6; to fair sized and well pleased audiences. Charles Gill's High Class Vaudeville 8-10; good co.; poor business. Big hits were made by Lillian Beckwith, Harry English, James J. Duffy, and the Basque Quartette. Law Dockstader's Minstrels 12; The Girl from Hector's 13; Black Patti 15; Blue Mouse 16; The Kollieking Girl 17, 18. Chauncey Olcott in his new play, Barry of Ballymore, opens his season 23, 24; The Girl in the Taxi 26, 27; Three Weeks 30; George "Honey Boy" Evans' Minstrels 31.—ITEMS: Chauncey Olcott and his co. are in active rehearsal at Convention Hall.—Pauline Palmer, a former member of The Minstrels staff, is enjoying her vacation at the Broadway House.—At Congress Spring Park 5 Constance Crawley and her English players gave an excellent out of doors production of Romeo and Juliet to a large and greatly pleased audience.—CONVENTION HALL.—The Imperial Male Quartette in concert 9 gave excellent entertainment to small attendance. All headliners vaudeville for the benefit of Saratoga Lodge 10; Gladys Wilber, Allen and Clark, the Sidneys, Edward Kramer, De Lae and Bennett, Elmer Jerome, the Two English Bells, M. Howard, Fitzpatrick and Long, H. K. Morton, Fay Temple, Brown and Brown, the Hadleys, Mary Davis Ybur, Harry Store, Carol Schroeder Duo, and Fred Kopf are giving excellent entertainment to good business.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Seating capacity inadequate to meet the demands 8-13, for with Helen Grayce and her excellent co. as the magnet, and presenting one of the best repertoire of plays ever seen in the city. It was nothing unusual to see the S. R. O. sign. The following repertoire was presented in a very capable manner and was witnessed by enthusiastic audiences: When Knighthood Was in Flower 8, The Man of the Hour 9, The Clansman 10, A Little Brother of the Rich 11, matinee; The Cowboy and the Lady, evening; The Squaw Man 12, matinee; The Squaw Man, evening; Three Weeks 13. Law Dockstader's Minstrels 16.—ITEM: The managers of all the local theatres have assured Mayor Durfee that they will not exhibit the Jeffries-Johnson fight pictures.

TROY.—PROCTOR'S GRISWOLD (Guy Graves): For week of 8-13: Earl's Comedians, Byron-Warren co., Stewart and Stewart, Elmer and De Witt, Randolph and Lockhart, Morton-Jewell Troupe, Saena, Gertrude Griffin co., Annette Delastre, and Martine and Carl pleased the usual big audiences.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Dockstader's Minstrels 13.—ITEM: William S. Canning, former treasurer of Rand's, has taken the management of a theatre at Saratoga, O. The new treasurer at Rand's is Virgil N. Lappius, with J. L. Cronin, assistant.

OSWEGO.—RICHARDSON (Earl Burgess): Vaudeville and animated pictures continued to do wonderful business at the above popular playhouse 8-13. Law Dockstader's Minstrels 22.—ITEMS: Manager Burgess has inaugurated many new ideas for the benefit of the theatregoing public which will be appreciated.—Rainford Rogers, the operator at the Richardson, was the guest of his parents at Auburn, N. Y.

JAMESTOWN.—CELEBRON (J. J. Waters): Valerie Bergers and her co. 8-13 in a one-act play, His Japanese Wife; the Three Howards, Howard and Ray, Odell and Kinley, Sue Smith, the American Girl, and motion pictures; all acts very good, especially Valerie Bergers and her co.; capacity business.

GLENS FALLS.—EMPIRE (J. A. Holden, res. mgr.): Helen Grayce co. 1-4 closed a very successful week of business, giving excellent satisfaction. Plays last part of the week: Little Brother of the Rich, The Squaw Man, and The Cowboy and the Lady. Dockstader's Minstrels 11. Black Patti 16. Blue Mouse 17.

ROME.—LYRIC (E. J. Gately): Mr. and Mrs. Robert E. Kean and co. in a comedy sketch, which was very good: Quinn and Laurie, and Crown Musical Duo 4-6. George B. Sinclair and the Percy Girls was a good drawing item. Junius and Parleigh, and the Two Sidneys 8-10; business good.

NEWBURGH.—ACADEMY (Fred W. Taylor): Dockstader's Minstrels 9 opened season to S. R. O.; performance pleased. Girls 18.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Regular season opens with Law Dockstader's Minstrels 24.

UTICA.—MAJESTIC (J. O. Brooks): Law Dockstader's Minstrels 17.

OHIO.

PORTSMOUTH.—GRAND (C. F. Higley): Opened 8 by the Mae La Porte Stock co. The house was crowded to capacity on the opening night, and co. continues to please fair business.—MILLBROOK PARK CABINO (Arthur Berthelet): The Lost Paradise 8-13; very pleasing drama in three acts, and well attended.—ITEM: In honor of Roy Gordon, one of this season's favorites at the Casino, the local order of Masons were in attendance at one of the produc-

tions of Heartsease, in which Mr. Gordon took a prominent part. At the close of the third act he was presented with a handsome bouquet of roses by his fellow lodgesmen. Mr. Gordon will leave for Chicago 14, where he will join a large co. that is to play Arizona. Mr. Gordon will again take the part of Captain Hodgeman, in which he made quite a hit last season. Co. will open in Superior, Wis., and play all the Western States.

SPRINGFIELD.—SPRING GROVE CASINO (Harry A. Ketcham): Rod's Musical Stock co. 7-13 presented A Night Out to fair patronage and pleased. Nelson Musical Comedy co. in The Rajah of Bong 14-20.—GRAND (Springfield Theatre Co.): Opened season 8 with Joseph King Stock co. 8-13 to fair business and pleased. Plays: The Power of Politics, The Crisis (Joseph King version), Amy the Circus Girl, St. Elmo, Angel of the Mines, Lena Rivera, Jane Byre, Moths, Camille; the co. did very creditable work. Himmelsin's Associate Players 15-20.—ITEMS: C. D. Sawyer, who managed the Grand season 1909-10, will again have charge for the season 1910-11, which will assure the Grand's patrons of the same courteous and efficient management shown them during the past season.—Rod's Stock co. will close their season at the Casino 13, and Mr. Rodriguez and his players have the best wishes of its patrons for their future success.

URBANA.—CLIFFORD (Edward Clifford): The mid-week and Saturday picture offerings and Manager Clifford's singing continue to draw good business.—ITEMS: Elmer Fritz left 6 to join The Girl of the U. S. A. Before leaving he lost his grandmother by death.—Edward Lewis has closed with the King Dramatic co., to join the Orpheum Stock in Cincinnati.—Will Wyckoff, wife (Marie Homerell) and daughter are home in Springfield for their first visit in quite a while.—Charles Murphy and wife, manager of the Orpheum Minstrels, spent Sunday at the old home, their first in several years. They were accompanied by Mr. Murphy's partners, Mr. and Mrs. Roy Cameron.—Milton Bromley has joined the King co. WILLIAM H. MCGOWN.

ASHTABULA.—LYCEUM (S. F. Cook): Opens 19 with The Ginger Girl co., followed 20 with Al. G. Field's Minstrels.—ITEMS: This theatre expects to put in vaudeville this season to fill the dark nights. Exterior has been painted and a scenic artist is at work on the drops.—A. C. Tombes, Jr., has returned to his work in New York after being with his parents here for two weeks. Mr. Tombes is with The College Girl co.—G. C. Darcy, who played the heavies with the Murray and Mackey Stock co. this summer in this theatre, has resigned from the co. and has gone to Flint, Mich.—Paul Bush, formerly employed as a prop here, has gone to that city to be employed by Mr. Darcy.

FINDLAY.—ITEMS: G. Sachs of Kenton, has leased the Gillette for 1910-11 and will run vaudeville and motion pictures.—Guy Miller and family (the Five Columbian) are spending their vacation here.—Beatrice Brice is visiting her parents at this place.

LANCASTER.—CHESTNUT OPERA HOUSE (George Tannehill): Plans have been drafted by F. W. Elliott, of Columbus, for enlarging this house, which has become one of the 50 theatres now included by the Reis Circuit.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): The offering for week of 8 was Zaza, and it was the strongest production of the season. Mabel Montgomery in the title role was the bright particular star. Her splendid impersonation of the part delighted capacity houses the entire week, and she was the recipient of numerous curtain calls. She has become a prime favorite. Her support was excellent, especially Robert Wayne as Bernard Dufrene, Theodore Gray as Cascart, John Ravold as Duc de Brissac, Mand Atkinson as Rosa Bonne, Helen G. Robinson as Florianne and Pearl Gray as Alice Morel, all of whom merit special commendation. The others, Royal Tracy, Daniel Lawler, Robert Lee Allen, Lawrence Barbour, Barton Williams, James Dempsey, Harvey Duff, John Ford, William Hanson, Marguerite Irving, Nellie Smith, Marguerite Ralph, Juliet Shelby, Ida Selden, Jane Winters, Carrie Shoeholts. The staging was fine. For week of 15 The Great Divide.—ITEMS: Margaret Siegel, a Scrantonian, began her stage career here at the Poli, playing minor parts. She was ambitious and studied hard, early and late. Last season she secured an engagement with one of the Shubert cos. playing Graustark. That she made good is shown by the fact that she has been re-engaged for next season to play Mrs. Rollette in one of The Blue Mouse cos., which opens in Poughkeepsie, N. Y. 15. Her many Scranton friends will rejoice that she has found opportunity to reveal her talent.—George Cogilizer, the engineer, who was killed in the wreck on the Lackawanna Railroad last week, is the father of Arthur Cogilizer, the actor, who visited him here only a few weeks ago.

READING.—CARSONIA PARK THEATRE: The Amphons, a popular local organization, held the boards in a programme of minstrelsy 8-13. It must be said that, although amateurs, they presented a performance equal in many respects to some professional troupes. During the past few years several of their members have graduated to the legitimate and vaudeville ranks and have all made good. Featured in this year's bill were Billy Herbert as interior, and Sam Raubenbush, Jimmy Young, Billy Herbine and Herbert Shannon as end men. Those who scored hits as soloists were Paul West, John Kissinger, Leo Buckley,



THERE'S A FASCINATING FRAGRANCE

IN A TULIP WET WITH DEW
BUT A FRAGRANT

HUNTER JULEP

WILL REFRESH AND COMFORT YOU

Sold at all first-class cafes and by jobbers.
W. H. LANAHAN & SON, Baltimore, Md.

OPERA CHAIRS

When contemplating the purchase of Opera Chairs, write to us for CATALOGS and PRICES. We can furnish you with chairs to equip either the small moving-picture house or the finest and most beautiful theatre.

Highest Quality Lowest Prices

AMERICAN SEATING CO.

Dept. U., 215 Wabash Ave., Chicago

NEW YORK

BOSTON

PHILADELPHIA



and William Snyder. The olio was good and creditably arranged. Clarence Newmeyer, formerly pianist at the Grand, accompanied the singers and Paul Breedy, prominent in local theatricals, was musical director. Capacity houses at every performance.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Rector Burlesquers 6 gave a fair performance to fair business. Yankee Doodle Girls 11. Bowery Burlesquers 12.—MAJESTIC (M. J. Boyle): The stock co. is presenting The Two Orphans in a highly capable manner 8-9.—ITEM: This is the last week of Frances McHenry as leading woman, who joins the Des Moines, Ia., stock 15. Her place will be taken by Lola Downing, of Percy G. Williams' Brooklyn Stock co., he having kindly loaned her for the balance of the summer season here.

ALTOONA.—MISHLER THEATRE (L. C. Mishler): The Merry Whirl 10; fair house. Bowery Burlesquers 11; good attendance. Yankee Doodle Girls 12; small house. Beverly 13; medium patronage. Sam Devere's co. 15. The Wife Tamers 16. Broadway Gaiety Girls 17.—PARK THEATRE (J. M. Shuck): The Harder-Hall Stock co. in repertoire are still attracting the crowds, and the clever co. are excellent in all their productions.—LAKEMONT PARK: Quintano's Band is still the magnet that brings the people.—ORPHEUM (H. B. Hearn, res. mgr.): Will open season 29.

HARRISBURG.—MAJESTIC (N. C. Mirick): The Wife Tamers 15.—PAXTANG PARK (F. M. Davis): Week of 8-13: Austin and Austin, Wilkins and Wilkins, Moore and Mack, C. W. Littlefield, and Harvey and Lee were the entertainers for the week and drew fairly good attendance despite the inclement weather.

PITTSBURGH.—BROAD: ITEMS: Season opens latter part of month.—Thomas M. Gibbons, who was in charge of the Broad last season, has gone to Scranton as resident manager of the Lyceum. His many

friends here are sorry to lose so able a man, but congratulate him on his promotion and wish him the best of luck.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. 8-13 in Such a Little Queen and A Thief in the House to fair business and pleased audiences; scenic effects good.

DU BOIS.—AVENUE THEATRE (A. F. Way): Motion pictures and illustrated song 8 to good business.

RHODE ISLAND.

PAWTUCKET.—RIJOU (David R. Huntington): Rijo Stock co. opened 8 to crowded houses in The Girl Hatter; the opening was very auspicious, especially from a floral and speech making standpoint. The new members are: Margaret Hagen, lead; Nellie Battella, Florence Nolan, and Jack Chagnon, lead; Carl J. Brickert, heavy; Harry B. Carlton, and Frank Munroe. The old members re-engaged are: Tommy Shearer, H. J. Hebert, Albert Lando, stage director; Leah Hallack, Harrietta Bagley, and Howard Benton. The work of the new members, Miss Hagen and Jack Chagnon and Carl Brickert, was of high order, and they are sure to make good. Credit is due to stage director Lando for the manner in which he staged the piece. The co. as a whole is well balanced. The Squaw Man 15-20.

SOUTH CAROLINA.

SPARTANBURG.—HARRIS THEATRE (Hertzog and Rudisall): Opens 18 with Smart Set; Rept. 5 Graustark; Queen of the Moulin Rouge 8; Soul Kiss 16.—ITEM: The Harris has since its erection three years ago been under the management of I. H. Greenwald. On July 15 it was turned over to the new lessees, E. L. Hertzog and R. H. Rudisall, both prominent young business men of this city, and a popular administration of affairs is expected. The entire in-

MEYER'S MAKE-UP HARMLESS

PROF. DOREMUS, the greatest chemist of his time, analyzed MEYER'S GREASE PAINT and found it absolutely pure and perfectly harmless. No other goods can show that record. Avoid all possibility of harm by using MEYER'S MAKE-UP—guaranteed pure and harmless.

SOLD EVERYWHERE, OR ADDRESS
CHAS. MEYER, 24-28 Union Sq., N. Y.

Before Going on the Road

Inspect the Fireproof Buildings of
**THE MANHATTAN
STORAGE AND WAREHOUSE CO.**
Lexington Avenue and 42d Street
Seventh Avenue and 53d Street
Telephone
4993 Murray Hill and—1792 Columbus
and convince yourself of their absolute security for the safe keeping of

Theatrical Wardrobes

Trunks stored in Specially Constructed Vaults
at 50 cents per month.

Called for and delivered in Company's own wagons
Safe Deposit Boxes at lowest current rates.
ANDREW SMILIN, JR., TRUNK LAWRENCE WELLS, PRES.

FOR LEASE Toronto, Canada

Theatre on the main street in the shopping district.
Known as the most successful Vaudeville house in Canada. Thoroughly equipped.

Principals only dealt with.
The McGee Real Estate Co., Ltd.,
83 Yonge Street, Toronto

ACTRESS OR ORATOR
Earn \$55 to \$200 Weekly
Our course in Elocution and Dramatic Art is complete, thorough and comprehensive. It enables you in a short time to qualify for a good paying position on the stage or speaker's platform. Learn by correspondence the most fascinating and best paying profession in the world. Illustrated Book on Dramatic Art free. Chicago School of Elocution, 112 Grand Opera House, Chicago.

Hempstead Institute
Home boarding school for boys. Large house and grounds. Modern improvements. Healthy location. Special care given to children whose parents travel.
D. TURNER,
Hempstead, L. I.

terior of the building is being rebuilt and decorated. The dressing rooms have been enlarged and new ones built, making a total of eleven. The entire balcony and many of the first floor seats are being rearranged, making a seating capacity now of 1,800. The main entrance is being made more attractive. The theatrical situation here is very good indeed.

TEXAS.
WICHITA FALLS.—COLONIAL (Harrison and Spann): O'Rourke and Atkinson. comedy sketch, 4-6; very good; large house.

VERMONT.
NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Bennett-Moulton co. closed a successful engagement 8-13; excellent co.; good houses. Plays: A Daughter of the People, Shadowed Lives, The Way of the West, Faust, St. Elmo, and Lucky Jim, and matinee. The Girl from Rector's 20.
WARREN.—OPERA HOUSE (John E. Hoban, res. mgr.): Season opens with The

Girl from Rector's 20. Sunny South 23 and Just Out of College Sept. 2.

VIRGINIA.

STAUNTON.—BEVERLEY (Barkman and Shultz): Will open Sept. 1 with Grapstark; Music Hall Girl 6; Human Hearts 8, Newlyweds 10.

WISCONSIN.

SHEBOYGAN.—PAVILION: Winninger Brothers 1-7 in Sheridan Keesa, A Stranger in a Strange Land, Rip Van Winkle, The Golden Rule, Keppeler's Fortune, John the Janitor and Kentucky Folks in big business.—NEW OPERA HOUSE (W. H. Stoddard): Rosalind at Redgate 15; first production of season.

FORTAGE.—OPERA HOUSE (A. H. Carnegie): Opened by Mock-Sad-All and co. to big business 4-6. Daniel Boone on the Trail 11.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Colonel Savage's production of The Merry Widow drew large audiences 4-6 and proved one of the very best entertainments that this city has yet seen. Madame X is booked for Sept. 8-10.—ITEM: After a very pleasant sojourn of some weeks in the Maritime Provinces, W. S. Harkins left 6 for New York.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Netherholm, mgr.): Spokane, Wash. 16, 17, Missoula, Mont. 18, Helena 19, Butte 20.
ARISTOCRATIC TRAMP: Morrison, Ill. 17.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): St. Louis, Mo. 21-27.

AT SUNRISE (P. F. Miller, mgr.): Traverse City, Mich. 17, Elk Rapids 18, Bellaire 19, Central Lake 20, Manicoua 21, Boyne City 23, Pellston 24, Grayling 25, Indian River 26, Cheboygan 27.

BABY MINE (Wm. A. Brady, mgr.): Chicago, Ill.—Indefinite.

BEVERLY (Eastern): Delamater and Morris, Inc., mgrs.: Pittsburgh, Pa. 15-20, Columbus, O. 22-24, Paris, Ill. 25, Jefferson City, Mo. 26.

BEVERLY (Western): Delamater and Morris, Inc., mgrs.: Long Branch, N. J. 20.

BOBBY BURNIT (Henry B. Harris, mgr.): New York city Aug. 22—Indefinite.

BRASS BOTTLE (Charles Frohman, mgr.): New York city Aug. 11—Indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Washington, D. C. 15-20, Newark, N. J. 22-27.

CHINATOWN TRUNK MYSTERY: Brooklyn, N. Y. 15-20.

COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 15—Indefinite.

DANIEL BOONE ON THE TRAIL (Western): S. A. Mitchell, mgr.: Fox Lake, Wis. 17, Waupun 18, Berlin 19, Waupaca 20, Appleton 21, Chilton 22, Wausau 24, Merrill 25, Tomahawk 26, Prentice 27.

ELI AND JANE (Harry Green, mgr.): Veedersburg, Ind. 18, Shelbyville 22, Milroy 23, North Vernon 24.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Winnipeg, Man. 15-17, Grand Forks, N. Dak. 18, Superior, Wis. 19, Duluth, Minn. 20, Minneapolis 22-24, St. Paul 25-27.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill. 25-Sept. 5.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Aug. 8-Sept. 3.

GEORGE GRACE (Wm. A. Brady, mgr.): New York city Aug. 18—Indefinite.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Skidmore, Mo. 17, Maitland 18, Barnard 19, Rosendale 20, King City 24, Union Star 25, Clarksdale 26, Mayville 27, Winston 28.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill. 6-20, New York city 22-27.

GRAUSTARK (Eastern): Baker and Castle, mgrs.: Haverstraw, N. Y. 23, Walden 24, Fishkill 25, Long Branch, N. J. 26, Red Bank 27.

GRAUSTARK (Southern): Baker and Castle, mgrs.: Allentown, Pa. 17, Mauch Chunk 18, Bloomsburg 19, Berwick 20, Reading 22, Pottstown 23, Carlisle 24, Chambersburg 25, Gettysburg 26, Annapolis, Md. 27.

HELLO, BILL (Mahara and Bruno, mgrs.): Foley, Minn. 21, Granite Falls 23, Tracy 25, Sheldon, Ia. 24-26, Hartley 27, Chatsworth 28.

HER SON: Chicago, Ill. 7-27.

LIPMAN, CLARA (Wm. A. Brady, mgr.): New York city Aug. 15—Indefinite.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Boston, Mass. 22-27.

LOVE AMONG THE LIONS (Charles Frohman, mgr.): New York city Aug. 6—Indefinite.

NO LOOSE OR TORN COPIES IF YOU USE A

MIRROR BINDER 75c MAILED POSTPAID Anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them

FREE TO NEW SUBSCRIBER 1911 EVERY FOR THE YEAR

A NEW RURAL PLAY RELEASED FOR STOCK "IN BERKSHIRE HILLS"

By Gertrude Nelson Andrews
Author of "Through a Window," "The Remittance Man," "Kate Shannon" and "Eagle Tavern."

"IN BERKSHIRE HILLS" broke the house record for the Summer stock season at the Met. Opera House, Minneapolis, season 1908, by the Ferris Stock Company, and reproduced at the same theatre last week, at universal request, by Grace Haywood Stock, to largest business of the season. Four acts, small cast, excellent comedy and gripping story. Royalty reasonable. Write to
FRED. G. ANDREWS, 515 West 122nd Street, New York City

OPERA CHAIRS

Over 75 per cent. of the finest theatres in the United States and Canada are furnished with them. They are used in 215 of the 465 moving picture theatres in Chicago.

To meet the growing demand for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS' QUALITY
Write to department H for our large catalogue, No. 51, illustrated in colors, which will guide you when contemplating the purchase of Opera Chairs.

THE H. Andrews Co.
174-176 Wabash Ave., CHICAGO

SCENERY

Complete new sets at remarkably low prices. Second-hand sets (nearly new) always on hand at half usual prices. Sale or hire. Property and carpenter shop. 15,000 feet of light and clean storage room. H. P. KNIGHT, 140th St. and Mott Ave., N.Y.C. (30 minutes from Theatrical District.) Mott Ave. Station, Bronx Subway. Phone 1631 Melrose.

MANN, LOUIS (Wm. A. Brady, mgr.): New York city June 27—Indefinite.

NEWMAN, JOSEPH (Louis A. Bently, mgr.): Brighton, Colo. 24, Denver 25, Las Animas 26, Holly 27.

OLCOTT, CHAUNCEY (Aug. Pitou, mgr.): Saratoga, N. Y. 23, 24.

OUR NEW MINISTER (Harry Doel Parker, mgr.): Rochester, Pa. 24, Mansfield, O. 25, Lima 26, Ft. Wayne, Ind. 27, So. Chicago, Ill. 28.

POYNTER, BRULAH (Harry J. Jackson, mgr.): Columbus, O. 15-17, Coahocton 18, Cambridge 19, East Liverpool 20, Pittsburgh, Pa. 22-27.

ROSALIND AT THE RED GATE (Oakell, MacVitty and Carpenter, mgrs.): St. Louis, Mo. 14-20.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—Indefinite.

SHOEMAKER (Gus Hill, mgr.): Boston, Mass. 15-20.

SIS PERKINS (C. Jay Smith, mgr.): St. Ignace, Mich. 17, Cheboygan 18, Onawa 19, Alpena 20, Bay City 21, East Tawas 22, West Branch 23, Midland 24, Sebawing 25, Bad Axe 26, Cass City 27, Saginaw 28.

SPENDTHRIFT (Frederic Thompson, mgr.): New York city Aug. 15—Indefinite.

TILLY OLSON (Carl M. Dalton's): Wausau, Wis. 17, Stevens Point 18, New London 19, Appleton 20, Green Bay 21, Escanaba, Mich. 28.

TRAIL OF THE LONESOME PINE (Delamater and Norris, mgrs.): Chicago, Ill. 22-27.

UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibbie, mgr.): Kokomo, Ind. 17, Indianapolis 18-20, Dayton, O. 22-24, Columbus 25-27.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Cleveland, O. 15-20, Detroit, Mich. 21-27.

VILLAGE POSTMASTER (H. H. Budde, mgr.): Sycamore, Ill. 18, McLean 19, Edinburg 20.

WARNER, H. B. (Lieber and Co., mgrs.): Atlantic City, N. J. 15-20, New York city 22—Indefinite.

WHITESIDE WALKER (Lieber and Co., mgrs.): Denver, Colo. 22-27.

WILDFIRE (Harry Doel Parker, mgr.): Washington, D. C. 22-27.

STOCK COMPANIES.

ALBEE (Chas. Lovenberg, mgr.): Providence, R. I. 18—Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal. Aug. 25—Indefinite.

ALHAMBRA (F. Hatch, mgr.): Milwaukee, Wis.—Indefinite.

ATHON: Medford, Ore.—Indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BENJAMIN PLAYERS: Richmond, Va., May 23—Indefinite.

BETTS AND FOWLER: Newark, N. J. 23—Indefinite.

BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.

BIJOU (Kilmt and Gassolo, mgrs.): Chicago, Ill. July 8—Indefinite.

BISHOP, CHESTER: Monmouth, Ill.—Indefinite.

X. BAZIN'S FAR FAMED DEPIATORY POWDER

SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUOKEL, N. Y. CITY.

REMOVES
SUPERFLUOUS
HAIR

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT



Mr. William B. Friedlander,
of Raymond Teal Co.

Says: "I have tried Fibre, Iron and every other kind of a trunk but a Taylor outlasts them all."

Send for 1910 Catalogue

C. A. TAYLOR TRUNK WORKS

CHICAGO: 38 E. Randolph St.
NEW YORK: 131 W. 39th St.

NOW ON SALE

THE NEW DRAMATIC MIRROR

DATE-BOOK

SEASONS 1910-11-12

And Directory of Producing
Managers, Agencies (Dramatic
and Vaudeville), Etc.

PRICE BY MAIL 30 CENTS.

Orders filled promptly upon receipt

We cannot insure proper delivery unless sent by
registered mail, for which the customary fee, 50
cents, will be charged.

Address DATE-BOOK DEPT.,
121 West 43d Street, New York.

SCENERY

HOWARD TUTTLE

1200 Center St., Milwaukee

SAM'L FRENCH

Offers Specially Selected List of
FARCES and COMEDIES
FOR SUMMER STOCK

All tried-out favorites and sure money winners. All in their prime!

Headquarters for Plays

38 West 26th Street New York City

The Theatrical Lawyer

EDWARD J. ADER

Business and Domestic Troubles 106 E. 50th St. Chicago, Ill.
Specialized. Consultation Free.

FREE—YOUR CHOICE OF
A FULL HALF-POUND OF ANY
MAKE COLD CREAM

Absolutely Free with a purchase of \$1.00 worth
of goods. Everything at cut prices. Send for
Price List. THE COSMETIC SHOP, 1834 B'way,
Hotel Normandie Building, bet. 47th & 48th Sts.,
New York.

STENOGRAPHY
TYPE WRITING
MACHINE GRAPHERS
Theatrical Copying a Specialty
Best Work Lowest Rate

J. C. WASH, 1230 Broadway (corner 57th Street), N. Y.

PLAYS
For Amateur and Professional
Actors. Largest assortment in
the world. Catalogue free.
The Dramatic Publishing Co.
188 Dearborn Street, CHICAGO, ILL.

BISHOP'S PLAYERS (H. W. Bishop,
mgr.): Oakland, Cal.—Indefinite.
BONSTELLE, JESSIE: Detroit, Mich.,
Aug. 1—Indefinite.

BROWN, KIRK (J. T. Macaulay, mgr.):
Brooklyn, N. Y., Aug. 1-27.

BUNTING, EMMA: Atlanta, Ga.—Indefinite.

BURBANK (Oliver Morosco, mgr.): Los
Angeles, Cal.—Indefinite.

CLIFF HAVEN: Cliff Haven, N. Y., July
16—Indefinite.

COLLIER, WILLIAM: Denver, Colo., 7-
Sept. 3.

COLONIAL: Cleveland, O.—Indefinite.

COLONIAL THEATRE (J. M. Howell,
mgr.): Columbus, O.—Indefinite.

COLUMBIA: Washington, D. C.—Indefinite.

COMEDY (F. Ray Comstock, mgr.): Al-
bany, N. Y., 1-27.

DAVIS (Harry Davis, mgr.): Pittsburgh,
Pa., Sept. 20—Indefinite.

DORNER: Electric Park, Newark, N. J.,
July 4—Indefinite.

DUVAL: Jacksonville, Fla.—Indefinite.

ELITCH: Denver, Colo.—Indefinite.

FORBES (Gus A. Forbes, mgr.): Duluth,
Minn., June 13-Aug. 21.

GIRTON: Los Angeles, Cal., July 19—In-
definite.

GLASER, VAUGHAN: Rochester, N. Y.,
July 25-Sept. 3.

GORMAN: Lincoln, Neb., Aug. 20—Indefinite.

GREW (William Grew, mgr.): St. Joseph,
Mo., Dec. 9—Indefinite.

HACKETT, JAMES K.: San Francisco,
Cal., July 11—Indefinite.

HALL, LOUIS LEON: Trenton, N. J.—In-
definite.

HARNED, VIRGINIA: Los Angeles, Cal.,
July 11-Sept. 13.

HARVARD (Theodore Groff, mgr.): Pitts-
burgh, Pa., July 2-Aug. 21.

HARVEY: Kalamazoo, Mich.—Indefinite.

HASWELL, PERCY: Toronto, Ont.—In-
definite.

HAYLIN (Wm. Garen, mgr.): St. Louis,
Mo., Aug. 7—Indefinite.

HAYWARD, GRACE: Minneapolis, Minn.—
Indefinite.

HILLMAN'S IDEAL (F. P. Hillman, mgr.):
Omaha, Neb.—Indefinite.

HOLLAND, MILDRED (E. C. White,
mgr.): Buffalo, N. Y., June 20—Indefinite.

HORNER'S: Dayton, O.—Indefinite.

KEITH (James E. Moore, mgr.): Portland,
Me., April 10—Indefinite.

KING, CHARLES: San Diego, Cal.—Indefinite.

LAWRENCE (Del S. Lawrence, mgr.):
Seattle, Wash., July 24—Indefinite.

LE MOYNE: Riverside, Cal., June 6—Indefinite.

LOIS: Seattle, Wash.—Indefinite.

LYRIC: Minneapolis, Minn.—Indefinite.

MACK-SWAIN: Tacoma, Wash.—Indefinite.

MANHATTAN: Passaic, N. J.—Indefinite.

MINNEOTA: Pueblo, Colo.—Indefinite.

MORISON, LINDSAY: Boston, Mass., June
20—Indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.):
St. Paul, Minn., May 1-Aug. 27, Minne-
apolis 28-Sept. 3.

NEW CRITERION (Kilmt and Gazzolo,
mgrs.): Chicago, Ill., Aug. 14—Indefinite.

NORTH BROS. (North Bros., mgrs.): To-
peka, Kan., Aug. 20—Indefinite.

OPERA HOUSE PLAYERS: Paterson, N.
J.—Indefinite.

ORPHEUM PLAYERS: Philadelphia, Pa.—
Indefinite.

ORPHEUM PLAYERS (E. A. Schiller,
mgr.): Jacksonville, Fla.—Indefinite.

PAYSON (E. S. Lawrence, mgr.): Toledo,
O., Aug. 28—Indefinite.

PAYTON (Corey Payton, mgr.): New York
city, June 7-Aug. 27.

PEOPLE'S: Flint, Mich.—Indefinite.

POLI (J. H. Docking, mgr.): Scranton, Pa.
—Indefinite.

POLI (S. Z. Poll, mgr.): Hartford, Conn.,
June 27—Indefinite.

POLI (S. Z. Poll, mgr.): Waterbury, Conn.,
—Indefinite.

POLI (S. Z. Poll, mgr.): Worcester, Mass.,
2—Indefinite.

POLI (S. Z. Poll, mgr.): Springfield, Mass.,
9—Indefinite.

POLI (S. Z. Poll, mgr.): Wilkes-Barre, Pa.,
9—Indefinite.

POLI (S. Z. Poll, mgr.): Bridgeport, Conn.,
—Indefinite.

PRINCESS: Des Moines, Ia., Aug. 28—In-
definite.

PRINCESS BRYANT: Vincennes, Ind., July
24—Indefinite.

ROBERTS, FLORENCE: Cleveland, O., 8-
27.

ROD: Fairview Park, Dayton, O.—Indefinite.

ROD'S PLAYERS (L. J. Rodriguez, mgr.):
Springfield, O.—Indefinite.

RUSSELL-DREW: Seattle, Wash.—Indefinite.

SCHILLER PLAYERS: Norfolk, Va.—In-
definite.

SIGHTS: Fort Dodge, Ia., June 27—Indefinite.

STOCKWELL (Louis H. Stockwell, mgr.):
San Francisco, Cal., July 24—Indefinite.

STUBBS-WILSON PLAYERS: Olean, N. Y.,
Park, Columbus, O.—Indefinite.

SUBURBAN (Oppenheimer Brothers): St.
Louis, Mo.—Indefinite.

SUMMERS (G. H. Summers, mgr.): Ham-
ilton, Ont.—Indefinite.

TURNER, CLARA: Williamsport, Pa.—In-
definite.

TRAVELING STOCK COMPANIES.

AUBREY, HELEN (James Davis, mgr.):
Springfield, Mo., 7-20.

BAILEY-LOCKWOOD: Chanute, Kan., 7-
20.

BRIANT BROS. (Roy Briant, mgr.):
Hutchinson, Kan., 7-20, Newton 22-
Sept. 3.

BURGESS (W. C. Burgess, mgr.): Manhat-
tan, Kan., 7-20, Junction City 22-Sept. 3.

CASH, BURLEIGH (Burleigh Cash, mgr.):
Newton, Kan., 7-20, Emporia 22-Sept. 3.

CHICAGO STOCK (Chas. H. Rosskam,
mgr.): Niagara Falls, N. Y., 8-30.

COPELAND BROS.: Lawrence, Kan., 7-20,
Ottawa 22-Sept. 3.

CRAWFORD COMEDIANS: Cassville, Mo.,
14-20.

CULHANE'S COMEDIANS (Will E. Cul-
hane, mgr.): Leroy, Ill., 15-20.

CULHANE'S COMEDIANS (Macklyn Al-
lyn, mgr.): Muncie, Ind., 15-20.

CUTTER (Allen O. White, mgr.): Rich-
mond, Ind., 1-20, Urbana, O., 22-27.

DE LACEY, LEIGH (Monte Thompson,
mgr.): Holyoke, Mass., 1 Sept. 3.

DOROTHY: York, Neb., 7-20, Fremont 22-
Sept. 3.

DOYLE, EDWARD: Crawfordsville, Ind.,
15-20.

GORDON'S ASSOCIATE PLAYERS (Jack
Gordon, mgr.): Sedalia, Mo., 7-20, Ft.
Scott, Kan., 21-Sept. 3.

GRAHAM (Oscar Graham, mgr.): Iola,
Kan., 7-20.

HALL, HELEN (G. S. Filanders, mgr.): Em-
poria, Kan., 7-20, Lawrence 22-Sept. 3.

HILLMAN'S IDEAL (Lucy M. Hayes,
mgr.): Lebanon, Kan., 15-20, Cambridge,
Neb., 22-27, Logan, Kan., 29-Sept. 3.

HOWELL-KEITH: Mansfield, O., 15-20.

HUCHISON, LOUISE (Jack Huchison,
mgr.): Excelsior Springs, Mo., 7-20.

KERNE, LOREANNE: Falls City, Neb., 8-
20, Beatrice 22-Sept. 3.

KEITH (Cato S. Keith, mgr.): Greensburg,
Ind., 15-20, Bloomington, Ill., 22-27.

KELLY AND SHERMAN (S. L. Kelly,
mgr.): Moberly, Mo., 15-20.

LATIMORE-LEIGH (Western; Bert Leigh,
mgr.): Hot Springs, Ark., 15-20, Little
Rock 22-27.

LE ROY AND HAZELTON (Wm. Le Roy,
mgr.): Elwing, Ky., 18-20.

LEWIS-OLIVER: Webb City, Mo., 7-20.

LYCEUM COMEDY (Kemble and Sinclair,
mgrs.): Emporium, Pa., 15-20.

LYCEUM: Hastings, Neb., 7-20, Kearney
22-Sept. 3.

MAHER, PHIL (Leslie E. Smith, mgr.):
Siouxville, O., 15-20.

MAESTIC: Fremont, Neb., 7-20, Council
Bluffs, Ia., 22-Sept. 3.

MAXWELL-HALL (Jefferson Hall, mgr.):
Anderson, Ind., 15-20, Kokomo 22-27.

METROPOLITAN: Grand Island, Neb., 7-
20, York 22-Sept. 3.

NICKERSON BROS.: Pittsburg, Kan., 8-20.

PEOPLE'S: Jefferson City, Mo., 7-20.

PRICE'S POPULAR PLAYERS (Price
Amusement Co., mgrs.): Fairfield, Mo.,
Aug. 1-Sept. 3.

REEVES, DOROTHY: Kearney, Neb., 7-20,
Grand Island 22-Sept. 3.

RUSH, EDMUND: Beatrice, Neb., 7-20,
Hastings 22-Sept. 3.

SIGHTS (J. W. Sights, mgr.): Victor, Ia.,
15-20.

SINCLAIR-WEBER (J. H. Weber, mgr.):
Junction City, Kan., 7-20, Salina 22-
Sept. 3.

SPENCE THEATRE (Harry Spence, mgr.):
Salina, Kan., 7-20, Hutchinson 22-Sept. 3.

TAYLOR (H. W. Taylor, mgr.): Canton,
O., 1-27.

TEMPEST (J. L. Tempest, mgr.): Croghan,
N. Y., 15-20.

THORNE, MABEL (F. T. Parker, mgr.):
Ottawa, Kan., 7-20, Manhattan 22-
Sept. 3.

WHITE DRAMATIC (Charles P. Whyte,
mgr.): Ft. Scott, Kan., 7-20.

WOLFORD (E. L. Paul, mgr.): Nebraska
City, Neb., 7-20, Beatrice 22-Sept. 3.

YB COLONIAL (C. W. Renner, mgr.): In-
dependence, Kan., 7-20.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sar-
gent Aborn, mgrs.): Newark, N. J., June
27-Sept. 10.

ABORN OPERA (Milton and Sargent
Aborn, mgrs.): Atlantic City, N. J., July
4—Indefinite.

ARCADIANS (Chas. Frohman, mgr.): New
York city 1-27.

BEECHAM OPERA (Thos. Quinlan, mgr.):
Blackpool, Eng., Sept. 5-10, Dublin, Ire.,
12-17, Belfast 10-24.

BEVANI OPERA: Idora Park, San Fran-
cisco, Cal.—Indefinite.

BROKEN IDOL (B. C. Whitney, mgr.):
Chicago, Ill., 14-20.

BURGOMASTER (Wm. P. Cullen, mgr.):
Edmonton, Can., 18-20.

CARLE, RICHARD (Carle-Marks Co., Inc.,
mgr.): Chicago, Ill., Aug. 6—Indefinite.

CAT AND THE FIDDLE (Foster Moore,
mgr.): Waukegan, Ill., 26, Racine, Wis.,
27.

DRESSLER, MARIE (Lew Fields, mgr.):
New York city Aug. 11—Indefinite.

FLIRTING PRINCESS (Mort H. Singer,
mgr.): Kansas City, Mo., 20-27, Topeka,
Kan., 29.

FOLLIES OF 1910 (Florens Ziegfeld,
mgr.): New York city, June 20—Indefinite.

GIRL IN THE TAXI (A. H. Woods, mgr.):
Atlantic City, N. J., 15-20, Pittsburgh,
Pa., 22-27.

GIRL IN THE KOMONO (Harry Chappell,
mgr.): Chicago, Ill., June 25—Indefinite.

GIRL OF MY DREAMS (Joa. M. Galton,
mgr.): Chicago, Ill., Aug. 6—Indefinite.

GIRLIES (Fred Thompson, mgr.): New
York city June 13—Indefinite.

GLADSTONE OPERA: New Orleans, La.,
June 26—Indefinite.

GRAND OPERA (Max Rabinooff, mgr.):
Mexico City, Mex., Aug. 8-Oct. 15.

COSTUMES, ETC.

JOS. HEMBERGER & CO.
MERCHANT TAILORS
1 East 27th Street First Floor

LATEST SPRING AND SUMMER
IMPORTATIONS NOW READY
Dress Suits a Specialty

COSTUMES, ETC.

COSTUMES for Stock Companies

Minstrels, Circus,
Pageantry, etc., etc., etc.

Van Horn & Son

PHILADELPHIA, PA.
The Original and Only Firm
Est. 1853

Just the Wig You Want

THE ARTISTIC KIND
THE SATISFACTORY KIND

Theatrical Work My Specialty
Guaranteed Make-up, None Better

Careful Attention Given to All Orders

Established 1877

CHAS. L. LIETZ

130 West 48th Street, New York

REMOVAL

OSCAR F. BERNNER

Removed to Larger Premises

105 West 47th Street
NEW YORK CITY

THEATRICAL WIGS

We guarantee to furnish Artistically Correct

Theatrical Costumes

MADE TO ORDER
(FOR SALE OR HIRE)
AT PRICES TO SUIT OUR CUSTOMERS.
Call, or write your requirements.

Eaves Costume Co. (Reorganized)
226 West 41st St., N. Y. City

PLUCKER and AHRENS

Successors to CHARLES MEYER

Practical Wig Makers

Street Wigs and Toupees Artistically
Made. Theatrical Work a Specialty
180 W. 4th St., New York. Phone, 4236 Bryant
Formerly at E. 50th St.

FRANK HAYDEN COSTUMER

REMOVED TO

140 West 36th Street, New York

Tel. 1551, Murray Hill. Modern Gowns. Cos-
tumes for Men and Girl Acts. Adults and
Short dresses on hand.

MILLER

COSTUMER

124 N. 7th Street PHILADELPHIA

JACOB A. ANDREWS

24 Grand Street, 351 N. Clark St., Chicago, Ill.
Specialty of Full Dress Suits and Tuxedos.
LADIES' STREET AND STAGE GOWNS.
Large Stock Prices Albert and English Walking
Suits.

WIG
For Bobbeds, \$1.50; also dark
tough hair on imported setting
foundation; other colors, \$2.00
each; by mail, 10c more.
KLIPPERT, MFR., 345 4th Ave., New York.

Second-Hand Dresses and Furs

HARTMAN, FERRIS: San Francisco, Cal., Aug. 7—Indefinite.

HARVARD MUSICAL COMEDY (Thaddeus Groff, prop.): Pittsburgh, Pa., July 2-Aug. 21.

HONEYMOON TRAIL (Fitz Gerald and Kelly, mgrs.): Streator, Ill., 25.

IN PANAMA (Al. Rich Production Co.): Toronto, Ont., 22-27.

KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—Indefinite.

LINCOLN PARK OPERA (T. N. Phelps, mgr.): Fall River, Mass., June 27—Indefinite.

MAIDAME SHERRY (Woods and Lederer, mgrs.): Chicago, Ill., April 10-Aug. 27.

MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y.—Indefinite.

MCCOY, BESSIE (Charles Dillingham, mgr.): New York City Aug. 17—Indefinite.

MERRY WIDOW (Henry W. Savage, mgr.): Boston, Mass., 8-Sept. 10.

MIDNIGHT SONS (Lew Fields, mgr.): Chicago, Ill., Aug. 1—Indefinite.

MISS PATSY (Henry W. Savage, mgr.): Atlantic City, N. J., 15-20. Asbury Park 22, 23, Red Bank 24, Reading, Pa., 25, Wilkes-Barre 26, Scranton 27.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Aug. 15—Indefinite.

MOORE, VICTOR (Lederer and Frasee, mgrs.): Grand Rapids, Mich., 22.

MORTON COMIC OPERA: Allentown, Pa., June 13—Indefinite.

MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill., 4-Sept. 3.

PHILAN'S MUSICAL COMEDY (E. V. Philan, mgr.): Cape Cottage, Portland, Me.—Indefinite.

POWELL and COHAN'S MUSICAL COMEDY (Central): Lebanon, Ind., 15-20, Charleston, Ill., 22-27.

PRINCE OF PILSEN (Henry W. Savage, mgr.): Atlantic City, N. J., 22-27.

RING, BLANCHE (Lew Fields, mgr.): Asbury Park, N. J., 26, 27.

SHERRAN, JOSEPH F.: Detroit, Mich., 8-Sept. 3.

SHOW GIRL: Des Moines, Ia., 25-27, Omaha, Neb., 28.

SUMMER WIDOWERS (Lew Fields, mgr.): New York City June 4—Indefinite.

SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Milwaukee, Wis., 21-27.

THREE MILLION DOLLARS (Charles Marks, mgr.): Boston, Mass., Aug. 1—Indefinite.

UP AND DOWN BROADWAY (The Shuberts, mgrs.): New York City July 18—Indefinite.

WARE OPERA: Peak's Island, Me., June 27—Indefinite.

WHALON OPERA (Chas. Van Dyne, mgr.): Pittsburg, Mass., June 8-Sept. 10.

WHITE CITY STOCK (H. W. Hall, mgr.): Worcester, Mass., May 28—Indefinite.

WIFE TAKERS (Henry W. Savage, mgr.): Johnston, N. H., 17, Wheeling, W. Va., 18, Columbus, O., 19, Indianapolis, Ind., 20, Chicago, Ill., 21—Indefinite.

WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—Indefinite.

ZINN MUSICAL COMEDY (A. M. Zinn, mgr.): Oklahoma City, Okla., 15-20.

MINSTRELS

DIXIE (Barton and Wiswell, mgrs.): St. Louis, Mo., 14-20.

DOCKSTON, LEW (J. H. Decker, mgr.): Union, N. Y., 17.

EVANS, GEORGE: New York City 13-20, Springfield, Mass., 23.

FIELD, AL. G.: Worcester, O., 17, Canton 18, Warren 19, Ashtabula 20, Meadville, Pa., 22, Franklin 23, Oil City 24, Titusville 25, Rochester, N. Y., 26, 27.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Mineral, Ill., 17, 18, Wyand 19, 20.

GUY, ARTHUR L.: Troy, N. Y., 15-27.

VOGEL, JOHN L. N. (mgr.): Lancaster, Pa., 18.

BURLESQUE

BEHMAN SHOW (Jack Singer, mgr.): Philadelphia, Pa., 15-20.

BIG BANNER (Frank Livingston, mgr.): New York City 20-27.

BOHEMIANS (Al. Lubin, mgr.): New York City 20-27.

BOWERY (Dick Rider, mgr.): Pittsburgh, Pa., 13-20, Cincinnati, O., 21-27.

BRIGADIERS (Louis Stark, mgr.): Milwaukee, Wis., 14-20.

BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Altoona, Pa., 17, Johnstown 18.

NOTICE

HAVING LEASED THE DELPHOS, OHIO, OPERA HOUSE

I wish to notify all managers holding contracts for these for the coming season, dated after September 10th, to address for ratification.

NAT. S. SMITH,
"Grand Opera House," Salem, Ohio.
N.B.—Delphos is NOT "A dry town."

Had to Open Another New Store

The theatrical trade has outgrown us again and we have to open another new store to take care of it. It's right in the heart of things—at the head of Long Ave. give you still better service.

Have you seen the new steel fittings on the XX Trunks? We have outgrown the unscaled cast iron which the best of the old-fashioned heavy canvas-covered wood trunk manufacturers use.

Sent for Catalogue to **WILLIAM BAL, Inc.** Builders of **BAL** Professional Trunks
1875 BROADWAY—710 SEVENTH AVE NEW YORK

ELOCUTION, ACTING, ETC.

MR. PARSON PRICE

Breaking and Shining. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Charlotte Wilson, Frances Starr, M. B. Sothern, Laura Durt, Doris Keane, Chrystal Horn, and Van Orsdelas.
55 West 25th Street, New York

TORRIANI SCHOOL OF SINGING

301-302 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address
FERDINAND E. L. TORRIANI

COZY CORNER GIRLS (Sam Robinson, mgr.): New York City 20-27.

DUCKINGS (Frank Calder, mgr.): Toronto, Ont., 15-20.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Altoona, Pa., 18, Johnstown 19.

FOLLY STOCK (J. A. Penney, mgr.): Chicago, Ill.—Indefinite.

GAYETY STOCK (J. P. Eckhardt, mgr.): Philadelphia, Pa.—Indefinite.

GINGER GIRLS (Hurtig and Seamon, mgrs.): Toledo, O., 21-27.

GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Baltimore, Md., 13-20.

GIRLS FROM HAPPYLAND (E. W. Chipman, mgr.): New York City 15-20.

IMPERIALS (Sam Williams, mgr.): Brooklyn, N. Y., 15-20.

JARDIN DE PARIS GIRLS (Wm. Boehm, mgr.): Newark, N. J., 20-27.

JOLLY GIRLS (H. E. Patton, mgr.): Pittsburgh, Pa., 15-20.

KNICKERBOCKER (Louis Noble, mgr.): Providence, R. I., 13-20, Boston, Mass., 22-27.

LADY BUCCANEERS (M. Strouse, mgr.): Detroit, Mich., 14-20.

MERRY WHIRL (Louis Epstein, mgr.): St. Louis, Mo., 14-20.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Philadelphia, Pa., 15-20.

PAT WHITE'S GAYETY GIRLS (Walter Groves, mgr.): Boston, Mass., 15-20.

RECTOR GIRLS (Morrie Weinstock, mgr.): Buffalo, N. Y., 15-20.

RENTE-SANTLEY (J. E. Early, mgr.): Boston, Mass., 20-27.

ROSE SYDELL'S (W. S. Campbell, mgr.): Baltimore, Md., 13-20.

RUNAWAY GIRLS (Peter S. Clark, mgr.): New York City 15-20.

STAR AND GARTER (Frank Wiesburg, mgr.): Buffalo, N. Y., 20-27.

VANITY FAIR (Harry Hill, mgr.): Trenton, N. J., 22, Harrisburg, Pa., 23, Altoona 24, Dayton, O., 25-27.

WORLD OF PLEASURE (Gordon and North, mgrs.): Brooklyn, N. Y., 15-20.

YANKER DOODLE GIRLS (Sol. Myers, mgr.): Chicago, Ill., 14-20.

CIRCUSES

BARNES, AL. G.: Prince Albert, Can., 16-18, North Battleford 19, Lloydminster 20, Vermillion 22, Edmonton 23-26.

BUFFALO BILL-PAWNEE BILL (Gordon W. Little, mgr.): Duluth, Minn., 17, Little Falls 18, Fergus Falls 19, Crookston 20, Winnipeg, Man., 22, 23, Grand Forks, N. Dak., 24, Fargo 25, Jamestown 26, Bismarck 27.

COULTER AND COULTER: Shellrock, Ia., 17, Platteville 18, Nashua 19, Iowa 20.

FIRE-ROD SHOW: Belvidere, Ill., 17, Des Plaines 18, Lake Geneva, Wis., 19, McHenry, Ill., 20.

FOREPAUGH AND SELLS BROS.: Watertown, N. Y., 17, Oswego 18, Syracuse 19, Norwich 20.

HONEST BILL'S: St. James, S. D., 17, Overton 18, New Castle 19, Martinsburg 20.

HOWE'S LONDON: Amherst, Can., 17, Chatham, N. B., 18, Bathurst 19, Dalhousie 20.

LUCKY BILL'S: Atlanta, Mo., 15-19.

MILLER BROS.: 101 HANCH: Athens, O., 17, Delaware 18, Toledo 19, Laporte, Ind., 20, Chicago, Ill., 21-23.

PRAIRIE LILLIES WILD WEST: Hillside Park, Newark, N. J.—Indefinite.

RINGLING BROS.: Sheboygan, Wis., 17, Manitowoc 18, Green Bay 19, Wausau 20, La Crosse 22.

ROBBINS, FRANK A.: Meyersdale, Pa., 17, SELLS-FLOTO: Racine, Wis., 17, De Kalb, Ill., 18, Aurora 19, Chgo. Heights 20, So. Chgo. 21, Ottawa 22.

SUN BROS.: Grand Ledge, Mich., 18, Greenville 19, Carson 20, St. John 22.

X. I. T. HANCH (W. H. Kennedy, mgr.): St. Vernon, Ind., 16-19.

YOUNG BUFFALO'S WILD WEST: Sheboygan, Mich., 17, Onaway 18.

BANDS

AMERICAN (Bowen D. Church, director): Electric Park, Kansas City, Mo.—Indefinite.

BANDA ROMA: Riverview Park, Louisville, Ky.—Indefinite.

CAVALLO'S: Forest Highlands, St. Louis, Mo., April 23—Indefinite.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

... FOUNDED IN 1884 ...

American Academy of Dramatic Arts AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President

DANIEL FROHMAN

JOHN DREW

AUGUSTUS THOMAS

BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

THE FALL TERM WILL BEGIN OCTOBER 26th

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

SCHOOL of ACTING

OF THE

Chicago Musical College

New in its NEW HOME Facing the Lake Front Park

The finest building of its kind in the world. Valuation, \$1,000,000. A School of Practical Stage Training with all the advantages of a great Educational Institution

Containing
ZIEGFELD HALL

An Ideal Auditorium—offering unsurpassed facilities for rehearsals and public appearances of students. Available for a limited number of first-class bookings

J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maude Adams, Julia Marlowe, Virginia Harnead, etc., Personally Directs the School of Acting.

MARSHALL STEDMAN, Assistant Director

Founded 1887. 64th Season began Sept. 13
244-7-9 Michigan Boulevard, Chicago. Dr. F. ZIEGFELD, Pres. Catalog Mailed Free
Note—Applications for the free and partial Scholarships will be received until September 1st.

Alviene Dramatic School of Stage Arts, Inc.

CLAUDE M. ALVIENE, Director. Assisted by a Large Faculty of Eminent Instructors.
GRAND OPERA HOUSE, 263 to 269 8th Avenue, cor. 23d Street. Entrance 269 8th Avenue

SUMMER COURSE IS NOW OPEN

Fall Course begins October 3; the Midwinter Course begins January 2, 1911
PUBLIC PERFORMANCES

All Graduate Students are Assured New York Appearances and Engagements.
Special Courses in Theatrical Dancing. Largest School, Largest Patronage, Largest Equipped Stage in New York. Illustrated booklet, How Three Thousand Students Have Succeeded mailed free upon application.

The National Conservatory of DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training

Summer School Opens Tuesday, July 5th—Continues Six Weeks

ACTORS COACHED IN SPECIAL CHARACTERS AND ALL DIALECTS

Office Hours from 9 A. M. to 5 P. M.

SEND FOR PROSPECTUS

19-23 W. 44th ST. NEAR 8th AVE., NEW YORK, N. Y.

CREATORE: Sans Souci Park, Chicago, Ill.—Indefinite.

DAMBROSCH, WALTER: Ravinia Park, Chicago, Ill.—Indefinite.

EDOUARDE, CARL: Riverview Park, Chicago, Ill., July 31—Indefinite.

ELLERY'S (Channing Ellery, mgr.): Bismarck Park, Chicago, Ill., 1-20.

FERRULO: Kansas City, Mo.—Indefinite.

FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Petoskey, Mich., 9-Sept. 10.

FRANKO, NAHAN: Long Beach, N. Y.—Indefinite.

GILLILAND'S BLACK HUSSAR (A. J. Gillies, mgr.): Shamokin, Pa., July 4-Sept. 5.

GREGG: Fountaine Ferry, Louisville, Ky.—Indefinite.

HAVENER: Luna Park, Chicago, Ill.—Indefinite.

HERBERT, VICTOR: Willow Grove, Philadelphia, Pa.—Indefinite.

INNES (Fred N. Innes, mgr.): Zoo, Cincinnati, O.—Indefinite.

KILTIES (T. P. J. Power, mgr.): New York City 1—Indefinite.

LIBERATI: White City, Chicago, Ill., 7—Indefinite.

MORTORANA'S: Washington Park, Philadelphia, Pa.—Indefinite.

NATEILLO (Col. Leslie, mgr.): Electric Park, Newark, N. J.—Indefinite.

NAVASSAR'S: Idora Park, Oakland, Cal., 4-20.

POWERS: Olentangy Park, Columbus, O.—Indefinite.

RAMOS HISPANIC ORCHESTRA: Plattburgh, Mo., 18, 19, Glenwood, Ia., 20, 21.

ROYAL ARTILLERY: Riverview Park, Baltimore, Md.—Indefinite.

RUSSIAN IMPERIAL: Riverview Park, Chicago, Ill.—Indefinite.

SHANNON'S: Woodside Park, Philadelphia, Pa.—Indefinite.

ULIVIERI, CARLOS: Ravenna Park, Milwaukee, Wis., July 17—Indefinite.

MISCELLANEOUS

APOLLO CONCERT: Thomaston, Ga., 17, Atlanta 18-20, Greensboro 21, Warrenton 22, Washington 23, 24, Atlanta 25, Nashville, Tenn., 26, St. Louis, Mo., 27.

HOWE'S PICTURES (Lyman H. Howe, mgr.): Baltimore, Md., July 25-Aug. 20.

REISSER CARNIVAL (Nat. Helase, mgr.): North Platte, Neb., 15-20.

TODD'S VAUDEVILLE (Wm. Todd, mgr.): Hendersonville, N. C., 15-20.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Fresh texts for those people and papers that argue against pictures on the ground that they promote crime and wrong doing by suggestion, are supplied by two news items now going the rounds of the press. A young man in Irvington, N. J., is said to have committed suicide by copying a method illustrated in a motion picture, sealing up his bedroom and turning on the gas. The story may or may not be true, but even if true it furnishes no reason for eliminating the motion picture suicide when the act is a legitimate part of a wholesome story. The defective mind that could conceive suicide from a picture representation would probably have conceived it from some other suggestion if there had been no pictures. Motion pictures is an amusement for normal people and not for the deranged. If the human race is to eliminate from its programme of life everything that may be wrongly applied or used by the degenerate or evil minded, there would be little left for sane people to enjoy. The newspaper press would be in a particularly bad way.

The second item referred to above comes from Muncie, Ind., and tells of a party of small boys who are alleged to have burned a companion at the stake because they saw a similar scene in an Indian film. We are gravely informed by the veracious report that the victim will survive, and since the papers have contained nothing later from the affair we may assume that it was not fatal, if indeed it ever occurred at all in the harrowing manner at first related. Children are, indeed, imitative. The Spectator knew one a few years since, who, having seen a "fire eater" in a circus side-show, tried to duplicate the act at home with gasoline and narrowly escaped death. Boys from the beginning of civilization have tried to emulate their elders or to copy the acts of characters in history or fiction. But this danger that the young may often be led by suggestion into dangerous acts has not prevented the world's progress. Suggestion works two ways, good and bad, and the preponderance of the evidence is that the good prevails, though we hear less about it.

The good influences that are exerted by the films, for instance, never get into the papers, as the Albany Evening Journal recently pointed out. A boy may be warned against an evil life by what he sees in the motion pictures, or a girl may be saved from a life of shame. Criminals may be reformed and right living may be encouraged, but who ever hears of it in the papers? Can there be any doubt that the pictures really exert such beneficial influences? Certainly no one can doubt it who is familiar with the motion pictures of the day. Even admitting as true all the woeful stories the cub reporters invent, the good done by the films must outweigh the bad many fold.

And this is not saying that the pictures are all they ought to be. They can stand vast improvement, in every way. The stories can be better and the acting better, and the general tone of the entire business can be still further elevated. There is plenty of room for it. But the point is this: The films are constantly progressing upward of their own volition, artistically, morally and educationally. They are progressing a great deal faster than the public knowledge of their upward growth is progressing. The public press is gradually learning the truth of this, but it is learning it with disheartening slowness.

The Spectator has been patiently waiting to read the news that Gallagher, the would-be murderer of Mayor Gaynor, was a patron of the motion picture shows. That he has seen motion pictures is altogether probable. How is it, then, that this "proof" of bad picture influence has been overlooked? Possibly it is because it has developed that Gallagher was a constant reader of a certain "yellow journal" that has been rabidly bitter in its abuse of the Mayor, and if the crime is to be attributed to indirect suggestion, the evidence would be too strongly against the "vicious" press.

"I have been going to see moving pictures; they are all right," says Mayor Gaynor, God bless him and save him for further usefulness! New York's broad-minded Mayor speaks from knowledge. He has been going to the moving pictures. How many of those who criticize the films so stupidly and unjustly can say as much? How many of them are able to speak with the same intimate knowledge of the subject displayed by Mayor Gaynor? The New York World editor forms his opinion from a few melodramatic titles selected from unimportant Independent productions, and declares that the pictures must be judged by dime novel standards. The Evening Sun editor, who calls motion pictures "vicious," judges by the titles on the posters outside some of the theatres—lurid posters, many of them left-over stock from old stage melodramas. The zealous uplifters and some others arrive at their conclusions from news stories, largely fabricated, telling of boys, girls or older people who have committed some crime or foolishness as a result of the films. But do any of these critics say they have been personally seeing the motion pictures? Do they speak from any sort of knowledge except hearsay? If they do they are tremendously careful not to betray the fact. Why not imitate Mayor Gaynor before passing judgment? This advice is offered particularly to the newspaper editors. If the editors ever discover the actual truth about the pictures, the opinions of the zealous uplifters will not matter much.

The amity that should exist between brethren of the press would be promoted in at least one case if the always esteemed Film Index would not persist in misrepresenting the attitude of Mignon film reviewers toward the use of inappropriate scenery in motion pictures. Backgrounds are essential features of good pictures, and they should fit the stories. When they fail to fit the stories, whether the locations be "familiar Jersey scenery" or any other inconsistent surroundings, Mignon reviewers, without claiming infallibility, will always endeavor, as heretofore, to point out the errors.

While The Spectator is "reviewing" the Index, which he always reads with pleasure, it is painful to note that the esteemed editor "fell for" the press agent story of a certain actress in The Brass Bottle, who is represented as having fitted up in the living room of her home a "complete moving picture apparatus and a screen on which she throws pictures of herself as she rehearses," thus enabling her to "study and correct her acting." A fine idea if it were probable or even possible for any ordinary actress. How about the motion picture camera she would require, the batteries of electric lights for indoor work, the expert operator, the laboratory and machinery for developing the negative, printing the positive and preparing it for condition to project through the projecting machine?

THE SPECTATOR.

ETHEL CLAYTON WITH ESSANAY.



Courtesy National Photo Co., Chicago.

Lately the leading support with Frank Sheridan in His Name on the Door, formerly the leading lady of Keegan's Pal, with Emmett Corrigan, and having just closed a short but very successful season in vaudeville with her comedy playlet, Dinkelspiel's Christmas, Ethel Clayton, a new recruit with the Essanay Eastern Stock company, is one of the best known actresses to desert the stage for the picture screen. Miss Clayton is accomplished, is beautiful to look upon and a type that fits in picture work. She has also had picture experience before and is well trained in the particular art of camera acting.

She is known in Essanay pictures as the heroine of four of the company's excellent dramatic releases of last Fall—namely, Justified, The Brothers, Gratitude, and The Twelfth Juror—and in these pictures won much praise for her excellent work. Her former short season with the Essanay Company established quite a following among the patrons of the picture theatres, and her return will be looked forward to undoubtedly with eager expectation.

Miss Clayton's work is convincing and sincere. Her personality is charming and those who know her in private life say that her pleasing temperament does not end at the footlights.

Miss Clayton has contracted with the Essanay Company for an extensive season and will appear shortly in a new film in which she is featured for the leading female part.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At New Hampshire, Dover.—Lyric (Dolan and Paul) Good Independent motion pictures and vaudeville by the Dancing Barretts, Fred Chagnon, L'Aiglon, and Jack Cross more than pleased usual big business.

Progress is being made in the work of remodeling the Casino, at Spokane, Wash. An addition of 20 feet is being built to provide for a balcony. A choral pipe organ will be installed. These and other improvements planned will make the Casino one of the best picture houses in the Northwest.

At Hannibal, Mo., the New Star, Goodwin and Majestic all did good business Aug. 1-6.

At Williamsport, Pa., the Lycoming Opera House (L. J. Fish), the Family (Fred Lamade), the Lyric (Daniel Gorman) and the Grand (Kerle and Gorman) all did good business Aug. 8-9.

Since the destruction of the theatre at La Junta, Colo., Manager Wonderly, of the Wonderly, has added vaudeville. Billy Link and his wife, Blossom Robinson, drew capacity business Aug. 8-13. At present this is the only house open, but C. W. Wonderly is building a new house, to cost \$10,000, capacity 375, and Oskinson and Rankin are fitting up a place with a capacity of 275.

At Tupelo, Miss., the Electric Theatrum presented a bill that drew good business Aug. 1-4 despite the extremely hot weather. The king's funeral pictures were very fine and impressive.

At Biloxi, Miss., the Vaudeville entertained good business Aug. 1-4. The Pictorium, a new house, opened Aug. 2 under management of P. S. Antoine. Business good. House is very cool and attractive.

GAYNOR PRAISES FILMS

NEW YORK'S STRICKEN MAYOR SAYS MOVING PICTURES "ARE ALL RIGHT."

And He Has Been Going to See Them and Knows Whereof He Speaks—Sees No Harm in the Prize-Fight Pictures, but Much Possible Good—A Notable Paper by Mayor Gaynor in September "Pictorial Review."

Mayor Gaynor, who is now battling bravely for his life in a Hoboken hospital where he was conveyed after being stricken down by the Assassin Gallagher's bullet, had only a few days previously written a characteristically sane and liberal paper for the Pictorial Review on the subject of "The Municipality and the Child," in which he mentions motion pictures in the same broad-minded way that he treats all other subjects that come before him. His words are worth preserving. Here is what he says:

"And it is the same with moving pictures. I have been going to see moving pictures. They are all right. The harm lies in the way children go to see them. If they go with the wrong kind of company that is up to the mother. She ought to know who takes her children to moving picture shows, theatres, etc."

In another part of the article the Mayor says:

"Most of the complaints that have come to my office about children have come from childless men and women. They have grown to hate themselves and everybody else, but even these ill-natured complaints must not be lightly dealt with. They are signboards pointing to the need of more room for children to grow up in."

"We have had too much educational refinement. By this I mean the refinement of the educational system itself. We want simpler courses of study. Most of the modern children are top heavy. There should be no study after school hours for the smaller children and very little of it for the older ones."

"A lot of pressure has been brought to bear on me concerning the prize-fight pictures. You cannot 'simify' the American boy. He will not permit it—and you do not want him to do it. I have never seen a prize-fight, but I have no quarrels with the man who wants to see one. If pictures of a prize-fight will teach a boy how to defend himself when called upon to do so then I say let him see the fight pictures. The man who rails against prize-fighting is the very man who would wallop his son well if the latter did not know how to defend himself when attacked by another boy. The man with red blood in his veins knows that blows such as boys will exchange do not kill, and the right blow, rightly landed, may make a man of a boy who has had too much booklearning and too little physical development."

"I feel the same way on the subject of dancing. I even receive protests against dancing in the public schools, dancing in the city parks and the scheme of establishing municipal dance halls. Now, young people want to dance. It is a perfectly wholesome, natural desire. I wanted to dance when I was young. I did it and it never hurt me. The boys and girls of to-day want to dance, and, mark my word, they will dance."

"Therefore, it becomes the duty of every city to see that its young people dance in the right place. Do not imply the worst motives to the boys and girls who frequent dance halls. Give them the right sort of dance halls and just see them desert the wrong sort."

It is following this paragraph that the Mayor makes his notable defense of motion pictures. The value of his opinion on this subject is enhanced by the fact that he has "been going to see the moving pictures." The main trouble with anti-picture crusaders is that they never go to see them.

NEW FILM COMPANY.

News comes from Des Moines, Ia., that a film manufacturing company has been formed in that city by F. Machetane and T. F. Shannon, to be known as the Animated Picture and Film Company. Local picture taking appears to be the present intentions of the promoters.

Reviews of Licensed Films

Troubles of a Flirt (Pathe, Aug. 8).—This is a delightful French character comedy, clean in its story and decidedly amusing. The film is a colored one and the rural French scenes very attractive. A young farm girl, very much in love with her rustic sweetheart, is nevertheless attracted by a singing Lothario who comes that way vending popular songs. The vendor assumes too much from the girl's interest in his singing and wants her to meet him out, but she refuses. The sweetheart has become pathetically jealous and refuses to be reconciled until a note is picked up which the girl had sent the singer telling him to be off about his business. Happiness is then restored. The pleasing effectiveness of the picture is due to the admirable acting of the principals, marred only by the excessive playing to the camera of the vendor.

Jewish Types in Russia (Pathe, Aug. 8).—These views of various Russian Jewish peasant types are very interesting and at times amusing, owing to the unaffected posing of some of the subjects.

The House with Closed Shutters (Biograph, Aug. 8).—A very strong story is told in this film drama of the Civil War, but powerful as the story is, with its effective and convincing acting, the feature of the film that impresses most is the remarkably realistic battle scenes. This reviewer can recall nothing in previous war pictures that quite equals it in this respect. We are given, not a bird's-eye view of a battle with an indistinct impression of what is going on, but we, the spectators, appear to be in the very midst of scenes of carnage and strife, which have every appearance of actual warfare and not make-believe posing for a camera. The result is startling and must be seen to be adequately appreciated. It gives evidence of master skill in directing. The story tells of a young Southern officer who is sent by General Lee to deliver a message to another commander of the Confederate forces, and turns coward, drinking deeply to fortify his

nerves. He sees from danger and staggers into his home, a helpless and beattified wretch. His patriotic rebel sister dons his uniform and with her stern mother's consent rides away to deliver the message. She succeeds in her mission, but in the battle that is then in progress she is killed under circumstances that preclude close identification. Thus the dramatic situation is produced that the brother is reported nobly dead in battle when in fact he is drunk and trembling at home. The mother meets this situation for the honor of the family by confining the young man for the rest of his life in a room with closed shutters, giving it out that the sister has become insane over the death of her brother. The girl's two suitors come home from the war to be told this and statement and for years after they regularly call with flowers which they reverently leave without seeing the supposed demented girl, until one day, when all are old and gray, the besotted prisoner opens the shutters as they pass and they realize the truth. But he is dead when they enter to demand explanation from the aged but still iron-hearted mother. The parts are all well taken, particularly those of the mother and daughter, and not forgetting the fine bit of character work in the part of General Lee.

Forgiveness (Selig, Aug. 8).—The acting of the Selig players in this film is of better quality than the story, which appears to lack reasonable motive for its developments. Why, for instance, should the clergyman's wife have continued to keep silent about her ex-convict brother after her theft of the money that she gave him had been discovered? We find her next banished from her home and living in poverty. She goes to the outside of the church, where she appears to be pursued by some man whose identity is not well established but who, it may be presumed, is a would-be lover. She runs up into the belfry and he follows, but she gets away by going down a rope from one window to another. All this appears to have nothing much to do with the plot,

which is finally cleared up by the ex-convict dying but looking healthy in a hospital and sending a letter of confession in which he says he is convicted but innocent, but of what we do not know, nor does it matter. The wife is then welcomed home in a nice white dress that is badly out of tune with the distressing poverty of her situation. The several scenes are well presented and realistic, excepting possibly the belfry, which is not quite convincing.

The Heart of a Sioux (Lubin, Aug. 8).—The Sioux in this film story is an Indian girl who has fallen in love with her white school teacher. She protects him from a "bad man," and later when he is about to be stabbed by a thieving Indian she shoots so straight with her toy bow and arrow that she hits the uplifted arm of the murderous red man and prevents the crime. The Indian thief had been trying to steal the money left with the teacher by the reservation agent. This affair being happily out of the way, the teacher proceeds to overlook the Indian girl and proposes to the agent's daughter, and is accepted, while the poor red maiden is left to grieve alone. The story, while not strongly appealing, interests and is well acted. The kiss which the teacher gives the agent's daughter in the amused presence of the father should have followed the betrothal instead of preceding it.

The Death of Michael Grady (Vita-graph, Aug. 8).—The Vitagraph producers have scored a laughing hit in this film story, and the strength of the picture as a comedy is largely due to the earnest and sober manner of the acting. The grief of the neighbors over the supposed death of Michael is quite intense at times, but not enough so to be considered inconsistent. The picture, as a whole, is a good illustration of the kind of acting *The Misanthrope* has been pleading for—acting that knows no camera and does not appear to be acting. The film was roundly applauded at two shows witnessed by this reviewer. The story is quite logical, clever and witty. Mike comes home sick and goes to bed, the neighbors showing natural sympathy for his plight. The next morning Mrs. Grady is peeling onions gets tears in her eyes, and the neighbors looking through the window conclude that Mike is dead. As neighbors will, they at once become a committee of arrangements and order flowers, the undertaker, and a tomb-

stone. Then they return to the house and put craps on the door. In the mean time Mrs. Grady has gone to market and on her return, seeing the craps, is sure that the worst has happened, and enters the parlor, where the neighbors console with her. On this scene bursts Mike in his nightgown. He has just awakened from a good sleep and has come out to investigate. Of course the neighbors "beat it," but they do it very much as they might be expected to do in real life. The character acting of the entire company is first-class all the way through.

The Lady and the Burglar (Edison, Aug. 9).—The manner in which the Edison players appear to be entirely unconscious of the camera in this film is worthy of special praise. The result is a near approach to reality. The story, though not a strong one and rather improbable, has sustained interest. An old professor's young wife picks up a little child on the street who has been injured by an automobile and carries it to its home. The child, a little girl, is the daughter of a burglar, who nevertheless has deep love for his offspring and he is greatly touched by the lady's kindness and by her thoughtful summoning of a doctor. He has a chance to repay her one night when in the pursuit of his professional business he enters the professor's house. Here he finds that an unwelcome visitor who has been bothering the lady by his attentions has gained entrance in the professor's absence. The professor returns unexpectedly at this juncture and is about to surprise his wife and her visitor, when the burglar reveals himself, sends the "masher" out of the window at the point of a gun, and pretends to be robbing the wife of her necklace when the husband enters. The wife, in return, secretly enables the burglar to escape.

Picturesque Waters of Italy (Gaumont, Aug. 9).—These are views of mountain lakes in Italy and are truly picturesque and beautiful, although some of the scenes are held too long on the screen, which tends to make them monotonous.

The Water Cure (Gaumont, Aug. 9).—Extravagant French farce is amusingly presented in this film, the acting being clever throughout. An ailing man appeals to a doctor for advice and is ordered to take a shower bath every other hour. He buys an apparatus and hires a man to carry it around so that the prescription can be followed literally. In the theatre, in a street car and in other crowded places the servant turns on the shower bath, to the distress of everybody. The patient and his assistant are at last bundled into the police court and finally into jail. But even here the baths continue, until the two nuisances are forced to swim for their lives, after which the patient is operated on by the policemen to remove the water from his stomach, in return for which he fondly kisses the officers on each cheek.

The Borrowed Baby (Kalem, Aug. 10).—The Kalem producers do not often indulge in comedy, but when they do it is usually worth while. This film sustains the company's reputation in this respect. The story, while not uproariously funny, is humorous, and the acting is natural and convincing. Only one character is burlesqued—the actor who comes to rehearse the party of amateurs. A baby is needed for the rehearsal, and the girls borrow it from a neighbor while the mother is out gossiping. When she reaches home and finds that the baby is gone she starts with a friend in a wild search, holding up everybody they meet with an infant and creating great commotion. Later the borrowed baby is returned and the young chap who replaces it is just in time to be soundly beaten by the enraged mother and a policeman.

Her Photograph (Pathe, Aug. 10).—Here is another rich farce comedy by the Pathe American players, even better than *Tommy Gets His Sister Married*. It reflects Pathe's skill in handling a humorous idea, and its American atmosphere makes it peculiarly satisfactory on this side of the pond. The acting is splendid throughout and the photography, of course, of the best. In short, the subject is one that adds greatly to the reputation of the Pathe American producing department. The story is a keen satire on that class of make-believe moralists who pretend to see something horrible and devilish in the photograph of an actress in short skirts. A soft-headed chap bothers the actress till she gives him her photograph. His wife finds the photo and replaces it with one of an old maid, throwing the actress' "photo" into the street. The portrait is then picked up and passed along through a series of laughable incidents, getting a boy cuffed by his father, the father beaten up by his wife, and so on until it lands in a preacher's hands at a time when one of the good sisters of his flock is passing, and a church indignation meeting results, ending in policemen being called in. Its finish is in the police station, where the chief disciplines the force for their interest in the card and then sends for the original and makes violent love to her.

The Ibis (Pathe, Aug. 10).—This short subject shows scenes taken on board the *Ibis*, a training ship for sons of lost fishermen maintained by the Crown Prince of Belgium. The picture is quite interesting, especially for juveniles.

Up-to-Date Servants (Essanay, Aug. 10).—This is one of the best of recent Essanay comedies and is cleverly handled all the way through. Only one fault can be found, and that is the tendency of the chauffeur to turn toward the front and try to tell us in facial expressions what he is thinking about or what he means to do. The chauffeur and the maid don their employers' clothes and go to a ball. Strangely enough, we are told by the reproduced invitation that the ball is given by the Ladies' Aid Society, which is usually supposed to be a church organization composed of the



BIOGRAPH FILMS



Released August 15th, 1910

The Usurer

"What Doth It Profit?"

The Biograph with this subject presents one of the most powerful lessons against avarice. A cold, cruel usurer amasses a fortune as a money shaver. He fattens upon his victims' misfortunes, they becoming his abject slaves. But there is sure to be the day of reckoning. Entering his large vault, he stands gloating over the well-stocked deposit boxes when the door is accidentally closed on him. Fitted with a time lock, he is at its mercy until the regular hour of its automatic opening. In the morning he is found a victim of the avenging hand of Providence.

Approximate length, 904 feet.



Released August 18th, 1910

When We Were in Our Teens

A delightful comedy showing the value of diplomacy. Two rivals for a fair young girl's hand get in bad by being too candid in their criticism of her landscape painting.

Approximate length, 475 feet.

An Old Story With a New Ending

The old trick of sending abroad the name of a fair charmer on a card to accompany some commodity of merchandise is resorted to, but the denouement was not exactly as we are inclined to think it would have been if Cupid had been on the job.

Approximate length, 512 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

primiest sisters in the flock. But these sisters are not prim; they are very much up to date. The maid makes a conquest, but has to run home at midnight, leaving her slipper behind a la Cinderella. She loses her job and is hired out in another house, where she again meets her conquest, who has been carrying the slipper about, trying to find some one whose foot will fit it. There is nothing overdrawn about the acting, which is delightfully convincing.

Seals at Catalina Island, Cal. (Essanay, Aug. 10).—This is decidedly interesting for a novel educational film. The intelligent sea animals come up on land to feed and even pose for the camera.

A Salutory Lesson (Biograph, Aug. 11).—This film presents a plain story with a moral not to be dodged, and presents it in so practical a manner as to avoid all sanctimoniousness. While a young mother is serving tea to an engaging clergyman and the father is flirting with a chance acquaintance on the beach, their little daughter wanders out upon a jutting rock and falls asleep. Caught here by the rising tide, in a remarkably realistic scene, she almost loses her life before her father and mother miss her and institute a search. The restoration scene is relieved from maudlin sentimentality by a few graceful touches of comedy. The work of the young wife in this film was truly wonderful; every thought passing in her mind was mirrored in her face, and every little gesture conveyed the most satisfactory impression of spontaneity and necessity. The other two main characters were portrayed with equal truth; in fact, the acting from beginning to end was of unusual merit. Films with a moral can have no better example than *A Salutory Lesson*.

Lost in the Soudan (Selig, Aug. 11).—Lost in the Soudan contains good acting, excellent photography, and a strong narrative. The scenes in the desert are really remarkable; they give the spectator a genuine impression of the immensity, the silence and the inexorable spirit of the limitless sandy wastes. To photograph the quality of awe and pin it upon a few feet of canvas is an achievement of no small value; a more artistic thing of its kind has not been done. In these wide scenes, where the actors are at considerable distance from the camera, of course the human face loses its importance as an expressive agent, and the burden falls upon the groups of men and upon their poses. Again, the stage-manager achieved real success. The only point for adverse criticism is the denouement. To rouse a saving mania to full possession of his senses and to restore him to his betrothed in such short order is too much of a strain for credence. How the hero could possibly have survived in the desert is a matter for only less wonder. His acting, at any rate, is beyond caviar, and the villain is almost as good.

A Change of Heart (Lubin, Aug. 11).—The basic idea of this story, while not new, permits infinite variation. This particular version is well done. A husband is tired of his dowdy wife. She leaves him and prinks up so much as to become a leading light in the aristocratic poker-playing society. He chases after a Salvation Army lassie and joins the army. The husband and the wife meet again in a restaurant where she is dining and he is selling his papers. Both faint; that is the end. Why a woman with such potentialities preferred to look dowdy is inexplicable by any feminine law; why a dandy of his convivial habits joined the Salvation Army is equally inexplicable by masculine canons, and what finally happened is totally a matter of conjecture. The acting, however, is quite comprehensible; it is easy and expressive. The woman plays her role with more sincerity because it is more probable.

Return of Ta-wa-wa (Mellies, Aug. 11).—A commendable attempt is made to give a sentimental tone to this Indian picture, with results that are only partly successful. The insane infatuation which Ta-wa-wa, an educated Indian of a Western reservation, is supposed to have for an English heiress who has been visiting America, is not quite convincing. Certainly his sudden recovery from insanity, when his squaw thumps on a tambourine, is asking us to accept rather much. Ta-wa-wa has mistaken the white woman's interest for love and follows her to England only to find her a newly wedded bride. The "bobbies" have him in charge when his squaw, dressed becomingly in white folks' costume, takes him in hand, having followed him across the ocean. Back in the Indian village once more, she restores his reason in the manner already described. Some of the scenic surroundings appeared more maturely cultivated than we might expect of Indian reservations. The acting is very fair though not notable.

The Red Girl and the Child (Pathe, Aug. 12).—There is plenty of thrill and excitement in this picture, and it gets liberal applause. Great pains were taken to select peculiarly romantic and striking scenes to go with the really novel and strongly interesting incidents that make up the story, but the basis of the plot is neither new nor plausible, and there are a number of inconsistencies scattered through that mar the subject for the thinking class of spectators. A vicious cowboy who has been prevented by another cowboy from abusing an Indian girl gets even by enlisting his gang's aid in stealing the protector's child. The Indian girl disguises herself as a cowboy, penetrates the outlaw camp, recovers the child, and after evading a strenuous pursuit delivers the little one to its parents. She rides splendidly with the child clinging to her back, scales cliffs and rocky passes, crosses a chasm on a rope, always with the child on her back, cuts the rope to stop pursuit, and otherwise conducts herself with thrilling spirit, but her recovery of the child while the outlaws slept is far from probable, and

her finding of the handy rope was little short of a miracle. During the pursuit of the outlaws the pursuers are right on the heels of the pursued at times when the Indian girl is represented as following the trail only by the tracks. Again while she is escaping with the child the outlaws are too close at times for consistency. When the head devil writes his first note declaring that he had stolen the child he dashed it off like a shorthand writer, and again when he leaves the warning on the child's shirt, written in blood, b'heavens, he does the same shorthand trick. A little more care in detail will make the Pathe Western stories worthy of the great Pathe name.

Mrs. Barrington's House Party (Vitaphone, Aug. 12).—The house party is only a very small part of this film, but it is the essential element that cuts the knot of cross purposes. Having married clandestinely without the paternal consent, two young people are quartered in adjoining rooms at Mrs. Barrington's. When a scandal monger reports a love scene that she witnessed on a balcony Mrs. Barrington starts to remonstrate with the heroine. The hostess interrupts a tete-a-tete in the girl's room. The young husband dashes through the door into his own room, closing the door upon the skirt of his wife. In comes Mrs. Barrington, who finds the heroine caught. Of course, an explanation is necessary. The hostess, enlisted as an ally, intervenes with the girl's father and secures a pardon for the couple. The acting is excellent throughout, especially effective in the little touches. Every one of the players was resourceful enough to fill in with trivial bits that took every trick. There was plenty of this in the opening scene, where the girl and her father are at breakfast. Again the scandal has to be whispered, not spoken. The predicament of the skirt caught in the door is comedy of the very best kind, and perhaps most important of all there was no evidence at any stage that the players realized they were being photographed. They were all pleasingly natural and human.

The Attack on the Mill (Edison, Aug. 12).—Emile Zola is worked as a mine with good effect in this melodramatic story. A lively battle, the imprisonment and escape of the hero, the imprisonment of the miller for complicity, the subsequent return of the hero to save the miller, the execution of both men—almost. In rush friendly troops at the last instant, to save the hero and the miller and to reunite the hero to the miller's daughter. This device, a deviation from the Zola text, is as old as the military drama, and well-nigh as indispensable. It does not commend itself intellectually, but emotionally it sometimes grips a spectator. Although in this particular case the conclusion admits belief, it does not compel it. The scenic backgrounds, mostly studio, are worthy of praise, and the general stage management is excellent. The acting is good without being distinguished; at least, there is not a particle of play to the camera, unless it be in the old miller's final attitude.

The Call of the Blood (Kalem, Aug. 12).—This is another Indian film by the Kalem players that gives in its touches of Indian customs and character evidences of commendable research. The story itself is said to be based on fact. A white pioneer family finds an abandoned Indian child, belonging to a tribe that is engaged in war with a rival tribe. They rear the waif, and when she grows up and is about to marry a young white man they tell her of her origin and take her to visit her own people, expecting that their poverty will reconcile her to civilized life. But it has the opposite effect. The call of the blood leads her to repudiate her white friends and become the squaw of one of her tribe.

Entombed Alive (Gaumont, Aug. 13).—This is a melodramatic story of the Balkan mountains, well acted and very picturesque in its backgrounds. A certain prince is kidnapped by a native tribe who hold him for ransom, but a girl of the tribe aids him to escape and in punishment she is thrown into a cave, the entrance to which is then walled up. But the prince comes to the rescue with troops, vanquishes the outlaws, saves the girl and takes her home to make her a princess.

Snow in Chamounix Vale (Gaumont, Aug. 13).—These mountain scenes in the dead of winter with great drifts of snow are pleasingly attractive. The subject is quite short.

Oliver Twist (Pathe, Aug. 13).—Again we find a Pathe adaptation from Dickens that loses the proper ring, owing to the pronounced French attitudes, pantomime, and gestures which are out of place in portraying typical English characters. This is to be regretted, too, because the story is otherwise well told. It is only a skeleton of the story of *Oliver Twist* revised to make it simplified, which is to its advantage. We see Oliver running away from home, falling into the hands of Fagin's gang, rescued by Mr. Brownlow, who had been robbed, again captured by the Fagin crew and once more in the hands of friends, after being shown for not carrying through the fresh plan of burglary. One disquieting circumstance in the film is the newspaper clipping that tells of the arrest and conviction of Fagin and the others. We see it in the midst of items concerning Newark and Trenton. This is carrying "Jersey" quite a way from home, isn't it?

The Turn of the Balance (Vitaphone, Aug. 13).—It is the fine acting of the principals that carries this film through, rather than the story. We find it interesting and appealing because the people seem real, except possibly at one point when the hero is losing his fortune by a turn of the stock market, when he becomes a little theatrical—not disagreeably so, but quite obviously—for all that. He has previously met a girl at a summer resort and rescued her father from drowning, all very naturally. After



EDISON

IMPROVED STAR WHEELS

As supplied on all Edison Projecting
KINETOSCOPES
are stamped with our
TRADE MARK

FEATURES

1. Made of tool steel, hardened and carefully tempered.
2. Generated on specially designed machinery, insuring absolute accuracy and interchangeability.
3. Wide wearing surfaces will outwear all other Star Wheels.
4. Carefully tested to standard gauges and inspected before shipment.
5. Give steady pictures.
6. One side of all slots closed, preventing springing apart of blades.
7. Absolute precision of movement and lost motion with corresponding jump of picture.

EDISON MANUFACTURING CO.

64 Lakeside Ave., Orange, N. J.
90 Wabash Ave., Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

P. L. Waters, 41 East 21st St., New York City.	Lake Shore Film & Supply Co., 814 Superior Ave., N. E., Cleveland, O.
General Film Co., 504 Washington St., Boston, Mass.	Kleine Optical Co., 52 State St., Chicago, Ill.
General Film Co., 4th & Green Sts., Philadelphia, Pa.	Yale Film Exchange Company, 633 Main St., Kansas City, Mo.
George Brock, 70 Turk St., San Francisco, Cal.	

his failure he contemplates suicide in a very effective scene, but is prevented by a providential message from the girl over the 'phone. She asks him to call, and he does so, telling her his troubles and receiving solace in the offer that she makes him of love and marriage.

The Girl from Triple X (Essanay, Aug. 13).—This Western melodrama is of the lively class that the Essanay has been giving us for some time. Its most novel feature is the long ride on horseback of the friendly Indian whose hands are tied behind his back. He has escaped from a gang of outlaws, and is striving to be in time to save his white friend from a plot against his life and honor. The plot is hatched by

a bad cowboy who has been refused by the girl of the ranch, and has later been prevented by his successful rival from abusing the Indian. It will be noted that these events are all quite familiar in cowboy film stories. What follows, however, is more novel. The plotter plans to rob the ranch of its horses and gets an incriminating note into the tobacco pouch of the hero, tending to show that he is to share in the robbery. The scheme works and the victim is about to be lynched when the Indian arrives and exposes the plot. The bad man plays constantly to the camera as if he were talking to unseen audiences in front—the effect being most disconcerting when he is supposed to be alone in open country.

Reviews of Independent Films

The Buried Man of Tebeana (Relair, Aug. 8).—This is a remarkably realistic picture, tragedy, gruesome but effective. The scenes represent Arabia. A chieftain is determined to prevent his daughter from marrying the man she loves and he has the latter captured and buried alive, allowing only his head to be exposed above the earth. The daughter he throws into a dungeon, but she is helped out by a beggar and goes to her buried lover, digging him free with her hands, but too late to save his life.

Once Upon a Time (Imp., Aug. 8).—This film is not up to Imp. standard—not even recent standard. The story is not so bad, but the manner of its treatment is entirely wrong. It is a burlesque farce that the French might have made funny by the mere exaggeration of mock sincerity. The Imp. players make it ridiculous by playing it tamely and seriously. A girl is supposed to be in a trance caused by reading a romantic novel. Her father and lover, aided by a hypnotist who goes about with a suitcase full of costumes, endeavor to cure her by dressing to represent the characters in the book, fighting a duel in her presence and so on.

Police and Guard Dogs (Relair, Aug. 8).—This exhibition of educated police dogs is similar to one produced by Pathe a year or more ago. It is interesting, but has been seen by most picture patrons.

The Mad Hermit (Thanhouser, Aug. 9).—The mad hermit is a farmer whose wife with her child ran away with a city man twenty-five years before, as we are shown in the introductory scenes. For twenty-five years he lives in a cave, until one day, venturing near a highway, he sees a runaway team drawing a carriage. As the carriage passes a woman throws a bundle to him and in it he finds a baby which he carries to his cave with an insane desire to kill it. But a portrait in a locket stays his hand. It reminds him of his wife. It is the picture of his grown-up daughter, the mother of the babe, and the original soon presents herself, after which his restoration to reason is effected in a very well-acted scene. The picture proves strongly interesting.

The Animated Scarecrow (Atlas, Aug. 10).—Clumsily managed, silly in its action and incidents, and defective all through photographically, this film adds nothing to Atlas reputation. A farm girl's lover takes the place in the corn field of the scarecrow, so that he may be near the girl. He is swathed in straw and the farmer discovers the deception, prodding him with a pitchfork and causing him to run. He dashes into various unsuspecting groups, the straw catches fire and he jumps into the water to put it out. There might have been some fun extracted from all this if the action had not been bungled so that nearly

every situation lost out. And, by the way, when did farmers commence using scarecrows so late in the summer?

The Wrong Bag (Atlas, Aug. 10).—This is another bungled comedy, based on an old idea, but carried out without point or logic. A man accidentally exchanges suit cases with a woman. Opening the suit case, he finds a pair of stockings and a corset. Horrors! The woman pursues to exchange the suit cases and instead of waiting for her, as anybody would have done in real life, he runs and she after him. There being no motive for the chase, there is no fun in it, and this is made worse by the foolish attempts of the players to be comical.

Truth Beyond Reach of Justice (Ambrosio, Aug. 10).—This is an unpleasant subject, but well acted. A husband discovers that his wife is unfaithful and follows her to the meeting place, the other man's apartments, where he strangles her and escapes. Then he notifies the police, who visit the room, find the lover bending over the body, and arrest him for murder, from which we are led to believe by the title he is unable to successfully defend himself. The character of the picture is of a class not wanted in America. The unfaithful wife meeting her paramour is bad enough, but the crime that follows is worse in that it appears to be introduced solely for its own sake and not as an incident in wholesome story of human life.

The Hooded Alarm Clock (Imp., Aug. 11).—Here is a clever comedy that runs speedily and not implausibly. A husband is called from home by a hurry telegram, misses his train and returns. His wife meantime, through nervous fright of the lonely house, runs to a neighbor for company. As the man of the household declines her invitation, the wife returns with her scared friend. The two women hear the returned husband, lock him into a closet, and summon the police, with the usual denouement. The acting is excellent and depicts the fun easily. The first part of the comedy is decidedly inferior, because it is dragged through too many complications. The final disintegration of the clock that caused all the trouble by being slow is a fitting conclusion to the story.

Seven Capital Sins (Film d'Art, Aug. 11).—This is an extract from the dramatic version of the life of Charles-le-Téméraire. The leading roles are taken by Mounet, Garnier, and Krauss, three French actors. The scenes relate the declaration of war by the Swiss on account of the despotic treatment of their sovereign, the ensuing conflict, and the defeat and death of the tyrant. The scenes in Charles' court and at his fest are managed with commendable spectacular effect, and the acting is on an equal with it.

The battle looks as if it might be taking place in the Bois de Boulogne, but is none the less interesting for all that. The special tragedy of the death of Charles lies in its loneliness; he was shorn of all magnificence before he fell, and he knew his own punishment.

Edipus King (Film d'Art, Aug. 11).—The final scene of Sophocles' tragedy of Edipus Tyrannus is here presented by Mouset Sully, of the Comedie Francaise. It is the scene of his expatriation after he has torn out his eyes to expiate the murder of his mother. After his agonized farewell to the tetrarches, he takes his daughter, Antigone, as his guide in his exile. There is, of course, little or no real action; it is the final tragic tableau in the career of Edipus at Thebes. The object here is to make the audience feel the weight of the blow that has fallen upon the banished king. It must be admitted that the blow is rather understood than felt; that is apt to be the trouble with classical tragedy.

The Prairie Postmistress (Bison, Aug. 13).—This melodrama is extra mellow, a quality which will doubtless please those that like it. A tiny little lady in the U. S. postal service, riding from one suburb to another through the trackless wilds of any State, ought to go armed and able to shoot. A mere whip lash won't reform a bad man who is worthy of his reputation, and a devoted lover can't always be relied upon for effective service in rounding up the mail toilers. Had the letter not reached its destination a perfectly harmless old couple would have been evicted for failure to pay their Bison mortgage. When such consequences hang upon the delivery of letters it is evident that the place of a female is not in the mail department. Another reprehensible bit of carelessness was the publicity given to his letter by the sender in a saloon where all who run may read, he ought to be taught a lesson. The acting was good; one cannot blame the heroine from suddenly coming out of her faint when one of the robbers' horses was cavorting dangerously near her body.

Lena Rivera (Thanhouser, Aug. 13).—The well-known novel is adapted for a film story with considerable success in this picture. The story is clear and not too complicated although the film covers all the essential points of the written story. Lena's mother's trip to the city, her marriage, her return to the farm with Lena, believing her husband has deserted her, the removal of Lena with her grandmother and uncle to the city and the meeting and recognition through a lock of her father, are all brought out with some distinctness. The acting is good.

INDEPENDENT FILM RELEASES.

Aug. 15 (Imp.) Among the Roses...	970 ft.
" 15 (Eclair) The Colonel's Boot...	970 ft.
" 15 (Eclair) The Monkey Showman of Djibah...	1000 "
" 15 (Yankee) The Heroic Coward...	1000 "
" 16 (Bison) A Woman's Better Nature...	1000 "
" 16 (Powers) The Sewing Girl...	1000 "
" 16 (Thanhouser) The Girl Reporter...	1000 "
" 17 (Ambrosio) Tweedle Dum Has Missed the Train...	1000 "
" 17 (Ambrosio) The Hump's Secret...	1000 "
" 17 (Atlas) Count of Noac...	1000 "
" 17 (Champion) A Cowboy's Pledge...	1000 "
" 17 (Nestor) Why Dad Was Held Up...	1000 "
" 18 (Film d'Art) Carmen...	1000 "
" 18 (Imp.) Senator's Double...	1000 "
" 18 (Defender) Shanghai...	1000 "
" 18 (Lux) Only a Bunch of Flowers...	1000 "
" 18 (Lux) That Typist Again...	1000 "
" 19 (Bison) The Redman's Persecution...	1000 "
" 19 (Thanhouser) She Stoops to Conquer...	1000 "
" 20 (Great Northern) (Title not reported)...	1000 "
" 20 (Powers) A Woman's Power...	1000 "
" 20 (Italia) Agnes Visconti...	1000 "
" 22 (Eclair) Musette's Caprice...	600 "
" 22 (Eclair) The Firemen of Cairo...	350 "
" 22 (Yankee) The Gang Leader's Reform...	990 "
" 23 (Bison) (Title not reported)...	990 "
" 23 (Powers) The Gunsmith...	990 "
" 23 (Powers) The Deceivers...	990 "
" 23 (Thanhouser) (Title not reported)...	990 "
" 24 (Atlas) The Tale of a Hot Dog...	990 "
" 24 (Atlas) A Bully's Waterloo...	990 "
" 24 (Champion) The Sheriff and His Men...	990 "
" 24 (Ambrosio) Forgiven at Last...	990 "
" 24 (Ambrosio) Musical Walter...	990 "
" 25 (Imp.) For the Sunday Edition...	990 "

LUBIN SHORT COMEDIES.

Meeting the demand for short comedies the Lubin release for Aug. 25 will carry a double bill. The Anarchistic Grip and The Dream Bill, the latter introducing many trick effects. Cowboy Chivalry, a Western romance, precedes them on Aug. 22.

WESTERN STORY BY MELIES.

The Romance of Circle Ranch is the title of the Melies release for Aug. 25. The story is said to be exciting, with much fast riding incidental to the action.

A COMING FILM FAVORITE.

Edward Bouden, of the Edison stock, practically began his professional career from infancy, having come from a theatrical family. However, his first important engagement was at the age of twelve in the revival of Alice's 1492. He was also with the New York run of the King's Carnival and he spent one season with the Castle Square Opera company. He then left the stage for a short period to attend school in Virginia. Upon his return he went with Creston Clark, playing Shakespearean roles. He has been with Edward Harrigan and played with several of the Drury Lane melodramas. He spent four consecutive years in stock in Pennsylvania, and his later experience has been mostly with first-class stock companies. He spent one season under Mr. Harris' management and two seasons ago played twelve weeks at the Garden Theatre under Henry W. Savage's management. During the past season he has been doing work for the Edison Company and states that he has found it very interesting work, as it enables the actor to find out more about himself than he ever knew before and gives him excellent experience in facial expression and the art of repose. Mr. Bouden's work in recent Edison films has been specially meritorious. He bids fair to become a strong film favorite.

NO PICTURES OF GAYNOR SHOOTING.

The acting head of the New York police department took an unnecessary precaution when he instructed the police force to prevent the reproduction in motion pictures of the attempted assassination of Mayor Gaynor. No such reproduction has been contemplated by any film company, so far as THE MIRROR has heard. But if it were, would it be more harmful or less "news" than the graphic accounts and pictures in the newspapers?

LATEST VITAGRAPH BULLETIN.

The Vitagraph Bulletin for the first half of September contains the following announcements: Sept. 2, A Life for a Life, the pathetic story of a convict; Sept. 3, The Wrong Box, a comedy mix-up; Sept. 6, Chew Chew Land, a fairy story of novel idea; Sept. 10, The Three of Them, which concerns a childless couple and their adoption of an orphan boy; Sept. 13, The Sepoy's Wife, a story of the Sepoy war in India.

NOTES.

At Williamsville, Conn., Miss Campbell, a new singer at the Bijou, is pleasing large audiences. La Belle Lenoria and Madame Pewsey, who are filling an engagement with Harry Gale's Theatre at Winsted, will return to the scenic Aug. 15 for the season.

At Portsmouth, O., plans have arrived for the new Columbia Theatre, and the excavation work will begin next week. The Arcana (J. F. Potts) was damaged by fire during the early hours of Aug. 8. The Pastime changed its location last week and will be ready to open the doors in its new building as soon as the seats are installed. The Nickleodeon (D. E. Thomas) has just been reopened after a complete overhauling.

LICENSED FILM RELEASES.

Aug. 15 (Biograph) The Usurer...	994 ft.
" 15 (Pathe) Max Has to Change...	476 "
" 15 (Pathe) Back to Life After 2,000 Years...	462 "
" 15 (Selig) Willie Willie Willie...	975 "
" 15 (Lubin) The District Attorney's Triumph...	900 "
" 16 (Vita.) Daisies...	995 "
" 16 (Edison) His New Family...	1000 "
" 16 (Gaumont) The Estrangement...	957 "
" 16 (Gaumont) Across Russian Poland, Tour...	338 "
" 17 (Pathe) A Cheyenne Brave...	938 "

★ MELIES RELEASES ★

AUGUST 18, 1910

Her Winning Way

The Bright, Snappy Comedy of a Beautiful Woman Who Wins, not One, but a Family.

AUGUST 25, 1910

The Romance of Circle Ranch

Clean and Exciting Romance of Western Life. Best Western Picture Yet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

WANTED

Sketches and Scenarios for Talking Motion Pictures

JOHN W. MITCHELL

645 West 43d Street, New York.

ing up his newspaper work and devoting his entire time to sketch writing. With Mr. Avery's assistance he will rehearse and stage many of the acts they write. They have three productions of their own ready for this season, including The Smoke Queen, an Egyptian novelty, which opened in Elgin, Ill., Aug. 15. Their little illustrated booklet, "Piss," which gives an excellent idea of their style of work, continues in much demand.

H. E. PIERCE AND COMPANY ENTERPRISES

The H. E. Pierce and Company's Associates Players, who opened a preliminary season at the Grand Opera House, Superior, Wis., July 3, have just completed a seven weeks' tour of the Copper and Iron circuit, having played engagements of from three nights to a week's duration in Superior, Ashland, and Eau Claire, Wis., and Ironwood, Hancock, Calumet, Ishpeming, and Menominee, Mich. William Jesse and Blanche Douglas head this company, supported by Richardson Cotton, Frederick Menley, George Dill, Edward Westfield, Wayne Ross, H. Irwin Hardy, Joseph Kemper, Algernon Smith, Charles Anderson, Marie Bonnell, Jane Hampton, Alice Mason, and Peggie Kellogg. Lee Parvin is to remain with the firm the coming season, traveling in advance of this company, while Thomas Roe will act as company manager. The bills presented on the present trip were William De Mille's Strongheart, Edwin Milton Royle's The Squaw Man and At the White Horse Tavern. After a two weeks' engagement at the Lyceum Theatre, Duluth, opening Aug. 22, this company will play return engagements in the cities mentioned, presenting entirely different plays and continuing throughout the season. The Squaw Man, of which the Pierce Company has secured rights for restricted territory, will be sent on tour the coming season, opening Aug. 28 at Sioux Falls, S. D. The Pierce attractions have headquarters at the Lyceum Theatre, Duluth, Minn.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Gollmar Brothers' Circus, at Calumet, Mich., on July 26 did fine business. Many were unable to obtain seats. Campbell Brothers are billed for Aug. 2 at the Laurium Driving Park, which is part of Calumet. Wallace and Hagenbeck's Circus pleased good business at Renaselaer, Ind., July 30. George Ade gave a circus party and was the subject of several jokes during the performance. Harry Green was a visitor during the engagement.

While in Goshen, Ind., July 27, Colonel William F. Cody (Buffalo Bill) gave out an interview in which he stated that after possibly one more season in the saddle, to be spent in territory entirely different from that made this season, he would retire professionally and devote his time to looking after mining investments in New Mexico and to the management of his hotels at Cody, Wyo. It is estimated the Wild West Fair East exhibited to approximately 15,000 people in Goshen, the afternoon performance being to capacity and the night attendance good in spite of threatened rain.

The advance car of How's Great London attractions arrived at St. John, N. B., on July 19, to bill the city for two performances July 25.

The Sells-Floto Circus packed the big tent at Winona, Minn., Aug. 3, and gave two performances to highly pleased audiences. The Hagenbeck-Wallace Circus is billed for Richmond, Ind., Aug. 26.

DUNKLE AND VAN AVERY.

After three years of success in writing vaudeville sketches while on the dramatic desk of the South Bend, Ind., Tribune, W. W. Dunkle has joined hands with Van Avery, one of the cleverest comedians in vaudeville, and they have opened a Chicago office, 307 Oneonta Building, 67 South Clark Street. With over fifty acts now working and a half dozen good orders on the desk Mr. Dunkle feels justified in giv-

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

"DORA THORNE"

By BERTHA M. CLAY

An excellent dramatic subject from this well-known book.

RELEASED AUGUST 22

Length about 990 feet

Code word, Thorne

31st Triennial Conclave KNIGHTS TEMPLAR

FILM NOW READY

HERE IS ONE THAT WILL MAKE YOUR AUDIENCE HOWL WITH DELIGHT

"The Indian Raiders"

A regular Smash, Bing, Bang, Full-of-Ginger Kind—the SELIG way of doing the Redskin pictures.

RELEASED AUGUST 25

Length about 1000 feet

Code word, Raiders

WEEKLY BULLETIN SENT POST FREE.
LET US PUT YOUR NAME ON OUR MAILING LIST

S

SELIG POLYSCOPE CO., INC.
45-47-49-RANDOLPH ST. CHICAGO, U.S.A.

THANHOUSER FILMS "ASK THE EXHIBITOR"

RELEASED TUESDAY, AUGUST 16

The Thanhouse "Tale of the City Room"

THE GIRL REPORTER

Here is a delineation of the grinding of a great modern newspaper mill as the public best likes to see it—from the inside. It's an intimate study of press and politics that will be a revelation to you, and it, OF COURSE, includes one of those Thanhouse love affairs that your patrons so yearn for.

Approximate length, 1,000 feet. No. 134. Code word, Reporter.

RELEASED FRIDAY, AUGUST 19

A "Thanhouse Classic"—Oliver Goldsmith's

SHE STOOPS TO CONQUER

Here you have a prize version of the prize comedy of the great Goldsmith—the best known comedy in the English language, in fact. During his lifetime Stuart Robson used it as a starring vehicle and brought renewed fame to himself as well as to the play. So revered is "She Stoops to Conquer" in the hearts of the American public that recently it saw an all-star Broadway production with Eleanor Robson as Kate and Kyrie Bell as Marlow, and scored an epoch-making success. The present producers don't claim it to be a Broadway production, but they DO know it's the best picture thing of its kind that has been released this far in the game. JUST SEE IF THEY'RE RIGHT!

Approximate length, 1,000 feet. No. 135. Code word, Conquer.



THANHOUSER COMPANY, - New Rochelle, N. Y.

Kalem Films

THE ROMANY WIFE

A GYPSY ROMANCE

ISSUED WEDNESDAY, AUG. 24.

Length, 980 feet.

The beauty of the gypsy maiden and the alluring life of the wanderer's camp are well known to all readers. The incident we have selected for our story presents fascinating situations that will make this production exceptionally entertaining.

BEAUTIFUL SCENERY, TENSE ACTION.

THE CANADIAN MOONSHINERS

A FRENCH CANADIAN STORY

ISSUED FRIDAY, AUG. 26.

Length, 975 feet.

This interesting and true to life Canadian drama presents many characteristic features. Lively action all through the story, introducing Royal Mounted Police, Canadian Indians (the real thing), and the habitants beyond the border.

ALL LICENSED EXCHANGES HAVE KALEM FILMS



KALEM COMPANY, 235-239 West 23d Street, New York City.

ESSANAY FILMS



HERE IT IS!

THAT GREAT
BASEBALL
COMEDY PICTURE

Release of Wednesday, August 24th

"Take Me Out to the Ball Game"

This is the greatest comedy picture of the month. A full reel scream. Book it for a big day—you won't be able to handle the crowds. The length is approximately 990 feet.

This Week's
Western Offering

An intensely dramatic story of the West. Great in dramatic qualities, excellently acted, superbly photographed. All the qualities of a genuine hit.

Release of Saturday, August 26th

THE DUMB HALF-BREED'S DEFENSE

(Length, approx. 1000 feet.)

Get Our Posters.

Read the "Essanay Guide."

ESSANAY FILM MFG. CO.

LONDON
5 Wardour St., W.435 N. Clark Street
CHICAGOBERLIN
35 Friedrich Str.

Cowboy Chivalry

RELEASED MONDAY, AUGUST 22

A splendidly vivid story of the West told in spirited action and the best of photography. The Lubin Western pictures are not all built along the same lines, and this story is well out of the ordinary in theme and treatment.

Released
Thursday, Aug. 25

The Anarchistic Grip

Just because it ticked a thieving tramp came to the conclusion that it was an infernal machine, and gave himself and a bunch of policemen a whole lot of worry. It was only a watch full of alarm clocks—the stock of a clock salesman, but the police didn't know that. Length, about 500 feet.

The Dream Pill

The tramp took the pill and had the loveliest time until the effects wore off. It was rather tough to have to wake up just as he was going to marry a queen, but he didn't take another pill to grab the crown. Length, about 450 feet.

Send for Free Catalogue of our 1910 Marvel Projecting Machines

LUBIN MANUFACTURING CO.

926-928 Market St., Philadelphia, Pa.

CHICAGO: 22 Fifth Ave. LONDON: 45 Gerrard St., W. BERLIN: 35 Friedrich Str.

SPECIAL TO MOVING PICTURE FIRMS

Magnificently lighted stage and hundreds of sets of splendid scenery waiting for you to use.

H. P. KNIGHT, Scenic Studios, 140th St. & Mott Ave., N.Y.C. Phone 1631 Melrose

THE RECORD OF DEATHS.

Harry Richmond.

Harry Richmond, an actor of note, who for the past three years has been at the Soldiers' Home, Minneapolis, Minn., passed away Saturday night, Aug. 6. The remains were laid at rest in the family lot of the Palges, at Pine Island, Minn., the home of "the Palges." Mr. Richmond was known in private life as Harry Palge, but better known in the profession as "Uncle Harry." At the time of his death he was seventy-three years of age, fifty-five years of which time he was before the public, supporting such stars as Booth, Barrett, and Madame Modjeska. In later years he supported the lesser lights of the stage. Three years of this time he passed in the army, enlisting as a private in a Colorado regiment, closing at the end of his three years with high honors, having been promoted from the rank of a private to a captaincy for bravery on the field of battle. He has a great number of relatives in the profession, of which this is a partial list: George W. Palge, Sr., his brother; George W. Palge, Jr., his nephew; Claire Palge and Lillian Palge, nieces; Sam Spedden and Millie Palge, nephews, and many others. "Uncle Harry" was always known for his happy smile, his hearty laugh, and his glad hand for all.

John D. Griffin, the well-known Irish comedian, died in Providence last week. Mr. Griffin was born in Boston fifty-seven years ago and made his first appearance in a dancing and singing act in that city as a small boy. He then came to New York and when Francis Wilson dropped out of the team of Mackies and Wilson, Mr. Griffin took his place. Soon after he joined the stock burlesque company at the Theatre Comique in Providence, R. I., and became a favorite in that city. With Dan Mason, who wrote sketches and burlesques, they burlesqued many of the successes of the time, one particularly good burlesque being that of the opera *Olivette*, which was called *All-I've-Got*. He also played John James O'Grady in *The Sunshine of Paradise Alley* and for many years was a familiar song and dance man in vaudeville. The funeral was in charge of the Elks.

Mrs. Charlotte Morrison, a well-known Canadian actress and theatrical manager, died in Toronto last week. She leaves three children, Mrs. E. B. Brown, Mrs. Reginald Gamble, and Stuart Morrison. Mrs. Morrison headed a stock company in Toronto about forty years ago and was the first manager of the Grand Opera House in Canada. She came of a theatrical family. Her father was John Nickinson, who toured Canada with a stock company many years ago and who leased a theatre in Toronto in 1858. Her brother John and her sisters Eliza, Virginia and Isabel, were also professionals. Eliza married Charles Peters, an actor, and Virginia married another actor, Owen Marlowe. Mrs. Morrison's husband was the editor of the *Daily Telegraph* at the time of his death in 1870. It was shortly after, in 1874, that the Grand Opera House company was formed with Mrs. Morrison as manager.

W. May Thomas died in Eastbourne, Eng., on Aug. 21, at the age of eighty-two. He was the son of a solicitor, and led a literary career. He was on the staff of *Household Words* in the days of Charles Dickens, he was dramatic critic for the *Daily News*, *The Academy*, and *The Graphic*, he was first editor of *Cassell's*, and he was a regular contributor to many other magazines. He wrote the "Life and Works of Lady Mary Wortley Montague." "When the Snow Falls," "Pictures in a Mirror," and "A Fight for Life," which was dramatized. He also edited the works of Collins in the Aldine series. He was a member of the Society of Authors.

Fernando Gnanoli-Galetti, whom Oscar Hammerstein brought to this country four years ago to appear at the Manhattan Opera House and who last season was the buffo of the Metropolitan Opera House, died suddenly in London. During the present summer he had appeared at Covent Garden, London.

Thomas Boate, flyman at the Apollo Theatre, Atlantic City, died on Aug. 7, as a result of a fall when he was hanging a flag on July 4 to the cornice of Harry Cobb's Café. He was a charter member of the Stage Hands' Union, of Philadelphia, and of the local branch at Atlantic City. He is survived by an aged mother and two sisters.

Stephen A. Osborne, leader of the Van Currier Opera House Orchestra at Schenectady, N. Y., died on Aug. 2, while undergoing an operation for tonsillitis in the Physicians' Hospital. He was but twenty-five years old, and recently married to Mildred Florence Brown, of Albany.

Emilio Usiglio, who recently died in Milan, Italy, was a composer of local interest, though his operas never gained international fame. He studied with Giovanni Rossi and at the age of nineteen composed the opera *La Locandiera*.

PARKS AND AIRDOMES

The Outdoor Season Well Advanced in Various Cities—Notes of Openings.

At Fresno Park, Peoria, Ill., is having huge summer business. The vaudeville features are Martin Van Bergen, the Murdos, Atterbury's Concert Band, Aramanda. Concessions are thriving July 25-30.

At Johnstown, Pa., Manager John Hinkel reported good business all week July 25-30 at Luna Park.

At Newport, R. I., Shedy's Freebody Park (Charles E. Cooke), Mabel McKinley, Kelly and Wilder, Hill and Ackerman, Wilson and Pearson, Chelafio and Capretta, Anderson

Sisters, Lew Bloom, Dunstan's Happy Days in Georgia. Good business July 25-30.

The Whyte Stock company closed a two weeks' engagement at the Jefferson City, Mo., Airdome July 23. It is a good organization and the business was the largest of the season. Plays: *A Convict's Breachheart*, Captain Racket, St. Simo, La Belle Marie, The Boss of Bar-Z Ranch, The Other Woman, The Garrison Girl, Beyond the Rockies.

At the Hot Springs, Ark., Airdome (Frank Head), the Albert Taylor Stock company closed a very successful week July 18-23. Edwin Barrie Repertoire company 25-30 opened in The Grafters to good business.

At Low Rose's Airdome, Bloxi, Miss., fair bills to good business July 18-24. A benefit given for local hospital 25.

At the Guilford, Miss., Airdome (Abbey and James), good business July 18-23. The Mascot Musical Comedy company was the chief attraction and gave a very pleasing performance.

At Troy, N. Y., Rensselaer Park (William Schwarza), Vaudeville and the usual park attractions have drawn big business all season.

Elsie Williams and her company proved to be strong attractions at Kenwood Park, Pittsburgh, Pa., July 18-23, in the little musical comedy, *Topsy Turvy Flats*, and this week's bill is *A Legal Tangle*. Westview Park offers its usual amusements, and is a popular resort. The Nixon began its second week to-day with the Kinemacolor pictures.

At the Louisiana, Mo., Airdome (C. Chandler), Blando's Players in Hearts Re-ranged, The Stranger, Lena Rivers, Wormwood, and Ten Nights in a Barroom, July 11-16, gave best of satisfaction to good business.

At Sunbury, Pa., Manager Blanchard, of Rolling Green Park, presented vaudeville and pictures July 25-30 to good business all week. At Island Park July 25-30, a record-breaking business was done all week under the able management of R. V. West.

NOTES OF VARIOUS ACTIVITIES.

J. K. Murray and Clara Lane, that deservedly popular duo, are winning storms of applause in vaudeville by their masterly renditions of that beautiful Witmark waltz song, "Charme d'Amour." Henshaw and Vincent, who are singing "Where the River Shannon Flows," are loud in praise of this, the most tuneful and touching Irish song since "Killarney." The team report to M. Witmark and Sons, who publish the song, that they are making a decided hit with it. "Shaky Eyes" is the latest addition to the repertoire of Edna and Doc Roberts, who are doing splendidly with the weird Witmark coon song. Winifred Green is fetching a laugh—yes, a whole bunch of them—whenever she wishes to do so, with that characteristic Witmark novelty song, "She Had a Lot of Things When She Came Back."

Under the personal direction of Theodore H. Northrup, of New York, composer of the comic opera, *Dolly Day*, the production was recently given at the Broadway Theatre, Denver, Colo., by the Queen's Daughters, assisted by members of the Knights of Columbus. The piano and full orchestral scores, librettos, individual principal and choral parts, and, in fact, everything musical and dramatic that was needed for the production was supplied to the Denver amateurs by the Witmark Music Library, a department of M. Witmark and Sons' business, from which operas and other musical works can be rented at any time.

The Kaves Costume Co. (Inc.), known for many years as one of the most reliable of the costume-furnishing houses, has been taken over by Messrs. Charles Geary and Frederick Yung, and the business, while retaining the name of the Kaves Costume Co., will have the personal attention of these gentlemen, who are thoroughly experienced in all details and requirements of amateurs and professionals.

Notwithstanding the alleged fondness of the actor for the lights and delights of Broadway, deep down in his heart is the love of a country home, with the pure air to sleep in and the pleasure of seeing things grow. The Dunton Lodge Realty Company in Long Island are doing all they can to foster this inclination of the man and woman who are forced to spend much of their time amid artificial and nerve-wearing surroundings. Among members of the profession who have recently acquired real estate in the district are the Gee Jays, who have a nice corner plot of five lots at corner Minnesota Avenue and Hawtree Creek Road; Lucille Allan Walker, who has a plot on Van Wyck Avenue, and Helaine Harie, who has a plot on Minnesota Avenue. The property is so well and tastefully laid out and the terms of purchase are so moderate that any one desirous of becoming the owner of a piece of land and house likely to rapidly advance in value should communicate with William E. C. Rockwell, Van Wyck Avenue, Richmond Hill, L. I., as early as possible.

The theatre at Peoria, Ill., which was damaged by fire, is offered for sale. The walls are intact and the estimated cost of rebuilding is about one-half the cost of a new house. The particulars and terms may be had of the Opera House Company, 200 Main Street, Peoria, Ill.

Musical comedies and musical attractions, as well as big outdoor sensational acts, are wanted for the remainder of the season for the Gorman circuit of summer parks. There is still six to eight weeks for these parks. J. W. Gorman's office address is 100 Boylston Street, Boston, Mass.

Zelle Davenport, who is at liberty for the coming season, is in town and may be addressed care of the St. Andrew's, Seventy-second Street and Broadway.

OPEN TIME
THE LYCEUM THEATRE, TROY, N. Y.

On ground floor. Seating capacity 1,500. Adequate for all productions. For immediate booking please apply to KLAU & ERLANGER, or H. R. JACOBS, Lyceum Theatre, Troy, N. Y. Can also place first class Stock Company.

LADIES, DON'T WORRY! We can clean your gown in 5 hours if you need it.

Schwarz & Forger

CLEANERS OF FINE GOWNS
704 Eighth Avenue Near 44th Street, N.Y.
Phone 4134 Bryant 12 Branch Stores in New York City

A TIP TO ACTORS

Growing Actors' Colony

15 minutes from Herald Square. Frequent and late trains. Splendid, healthy air, electricity, water, gas and telephone. Small sum down and balance as you wish secure elegant country home. Rare opportunity. Full particulars ROCKWELL, care Mirror.

Ellwood, Prince, Carl Edwards, Wm. Ellsley, Gerald Emerson.
Ford, Clint, Bernard Fairfax, Ted Farnum, D. E. Fairbanks, Edw. Fowler, F. J. Ford.

Goodsall, Arthur, G. L. Gardner, L. I. Gideon, Geo. Germane, Harry Gunson, Jao. Gordon, Thaddeus Groff, T. W. Gardner, Henry Grosdsky, Geo. S. Grennell.

Hall, Geo. F., Frank C. Harris, Francis Hope, Andrew Hamilton, Fred Hornby, Tom Harding, W. S. Hart, Bert Howard, Lester Howard, C. H. Hamerley, W. A. Howell, Harry C. Hudson, J. Albert Hall.

Ingersoll, Robt., Harry Ingram.
Johnson, Arthur, Walter Jones.

Kearley, Edw. F., Frank Kimball, Lee J. Keilani, C. Hann Kennedy, Jack H. Kohler.
Lawrence, Atkins, Rich'd T. Love, Chas. Lindholm, Palmer Low, Allen Leiber, Ralph P. Lewis, Alfred M. Langstaff, Chas. R. Lloyd, Jean Leemans, Bob Lawrence, Geo. Lund, Louis London.

Mitchell, Grant, Carl F. Miller, Harry Mainhall, Floyd Moore, J. F. Maas, Leslie Morosco, R. O. Meach, Wm. Mack, Walter More, Chas. F. Miller, B. Merrill, Harry Merliar, A. E. Morgan, Walter Moyer, Edw. Martindell, R. Morgan, Armond Melnott, Cyrus H. Martin, Raymond Manion, Donald McKensie, Leon McHernold, Robt. McBride, O'Brien, Jno. S., Ormish, O'Donohue, Emmett O'Connor, Tom O'Brien, Eugene Ormond.

Price, J. Parson, Jno. T. Prince, Harry R. Pierce, Geo. E. Powers, Chas. Pusey, Tom Parry, E. C. Parker, Henry J. Pierce, Harry M. Percy, J. G. Peede.

Nice, Edw. E., Harry W. Rielly, H. C. Robey, T. J. Richardson, Wm. F. Rochester, McKee Hankin, C. B. Reno, Wm. H. Reynolds, Will Rogers, Frank Redneck, Maurice Robinson, Ivan Rudisell, Thos. T. Ryan.

Schultz, Karl, Thos. Shearn, Frank L. Short, A. Q. Scammon, Jos. Selman, W. R. Seeley, Harry Smith, H. B. Stafford, Edw. Scanlon, H. G. Scott, Frank Smithson, Eugene Shakespeare.

Terry, Frank, Wm. G. Tinsdale, Claude Thardo, Fred Tidmarsh, Edw. Temple, Van Tassie, Harry, C. W. Van Dyne.

Whelan, J. E., Al. Wall, Robt. Whitlier, Chester Whiteley, Fred C. Whitney, Chas. Weston, Sam Weller, Jno. Waldron, Clarence Wilbur, J. Welckens, Russ Whytal, Jack Wyatt.

REGISTERED MATTER.

Elsie Ridgely, Laura Bea Byrth, Jas. Corte, F. A. Demarest, Clara Paulier, M. B. Moulton, Frank Rowan, Franklin Whitman, Ernest Franconi, Sidney McCarty, Walter N. Lawrence.

Births

NEWTON.—A son to Mr. and Mrs. Jack L. Newton, in New York, July 27.

Married.

CHRISTIAN—RAYMOND.—Frederick Alfred Christian to Lola Grace Raymond, in Newton, Mass., Aug. 9.

WATERS—BERNE.—W. D. Waters to Cora Beere, in South St. Paul, Minn., July 25.

Died

BOATE.—Thomas Boate, in Atlantic City, N. J., on Aug. 7.

GRIFFIN.—John D. Griffin, in Providence, aged 57 years.

GIANOLI-GALETTI.—Fernando Gianoli-Galetti, in London.

MORRISON.—Mrs. Charlotte Morrison, in Toronto, Can., Aug. 8, aged 78 years.

OSBORNE.—Stephen A. Osborne, at Schenectady, N. Y., on Aug. 2, aged 25 years.

THOMAS.—W. May Thomas, at Eastbourne, Eng., on Aug. 21, aged 82 years.

TOONE.—Bessie Toone, 27 years old, in New York, Aug. 12.

USIGLIO.—Emilio Usiglio, in Milan, Italy, aged 68 years.

WADSWORTH.—William Wadsworth, at Fall River, Mass., on Aug. 14.

WARDEN.—Jack Warden, in Santa Rosa, Cal., Aug. 7.

ZIZIK.—Robert Zizik (Bob Roberts), 20 years old, in Chicago, Aug. 5.

LETTER LIST.

Members of the profession are invited to use THE MIRROR post office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Aldrich, Muriel, Ardis Alworth, Mrs. Maclyn Arbuckle, Maybelle Arsell, Marion Abbott.

Brady, W. J., Mrs. Jackie Beryl, Mrs. W. H. Barwald, Adelaide Byrde, Bessie Burch, Mrs. Wallace Brownlow, Mrs. Leo C. Bell, Vera Bouroughs, Pauline H. Boyle, Monte Blair, C. Blandier, Brownie Billings, Marie Baxter, Henriette R. Brown.

Crolius, Adele, Maggie Cline, Catherine Carter, Bertha Creighton, Jane Carleton, Ida Conquest, Ida Cook, Rose Coghlan, Mrs. Frank Campbell, Bertha Crouch, Mrs. F. Connor, Phyllis Carrington, Nell V. Claire.

Donegan, M. E., Mrs. Mrs. P. E. Dixon, Della De Show, Isabel D'Armond, Florence Davis, Mary Dean, Ada Dwyer.

Elliot, C. Wm., Mrs. Sylvia Evelyln, Ollie Eaton, Mrs. Willis Evans, Margaret McL. Eager, Jane Ellis, Ida N. Ellis.

Fraser, Lillian, Mrs. Beth Franklyn, Marguerite Faust, Mrs. Mart Fuller, Marion Fairfax.

Gunderman, May, Mrs. E. T. Gately, Franklin Gale, Mae Gurer, Adda Glenson, Elsie Glenn, M. Goodlylan.

Hall, Annie, Maude Hillman, Louise C. Hale, Margaret Hagen, Martha Hansford, Warda Howard, Alice Hamilton, Ida B. Hunt.

Joyce, Jennie, Emily Johnson.
Kingsbury, Lillian, Mable Kinvir, Bessie C. Knowles, Genevieve Kane.

Le Roy, Pansy, Jennie Lee, Nellie Lynch, Mildred Lowell, Norene Luthy, Roy Lewis, Mary E. Le Vire, Nina Lyn, Edith Lemmert.

Mare, Agnes, Mary L. Mayo, Mary Mooney, Mabel Merlyn, Louise Montague, Etta Mohr, M. Montague.

Morton, Ethel, Blanche Nesbitt.
Ormond, Gene.
Perrot, Peggy, Violet Pearl, Nell V. Pryor, Ruby Paige, Ida A. Pray, Doris Payne, Alta Phipps, Ruth K. Peebles, Lucile Parrish, Flora Parker.

Rose, Edw. C., Katherine Roth, Bessie Roland, Alice Riker, Klitty R. v. Eva S. Regan, Katherine Raymore, Mae Rosemore.

Sears, Zelda, Ivy Scott, Mrs. Daniel Saffarans, Mrs. Steve Stephen, Nora Shelby, Mrs. Hayden Stevenson, Beth Sommerville, A. Shaefer, Leona Stephens.

Thompson, Charlott, Kittle Thornton, Gertie Tulette, Jeanne Towler, Beth Tate, Cora Thomas, Lovell Taylor.

Williamson, Agnes B., Sophie Williams, Ethel Winthrop, Nina Winters, Isabel Waldron, Irah M. Willie, Helen Wilson, Bert K. Wilbur, Blanch Walsh, Lucy Weston, Olga V. White, Rebecca Warren, Evelyn Westbrook.

MEN.

Arvine, Geo., V. Allen, Rich'd Anderson, Julian Anhalt.

Bell, Jack C., T. E. Bernard, J. A. Butler, Donald Bowles, Harry Barker, Edw. J. Buckley, C. R. Bosworth, Marney Bernard, Dan Bruce, Edmund Barrett, B. S. Bunn, Ollie H. Bundy.

Collins, Rich'd G., P. Cavanaugh, Arthur Chatterton, Stephen Clarkson, J. Carryan, Jos. J. Callahan, Howard T. Collins, Harry M. Collins, Wm. Clifton, F. T. Caspers, C. H. Carlton, Billy Carpenter, E. J. Camana.

Day, Harry B., Jas. F. Day, Chas. DeLand, Geo. W. Dean, Robt. Downing, Edw. De Cordis, Geo. A. Dayton, Robt. L. Dailey, Tom H. Davies, Adrian C. D'Arcy, W. C. De Witt.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

AT LIBERTY

F. LAWRENCE WALKER

Address DRAMATIC MIRROR.

ROBERT GLECKLER

Leading Man

ENGAGED

Farms Theatre, Toledo, O.

H. PERCY MELDON

PRODUCING DIRECTOR

Phone, 541 Murray Hill

Permanent Address, Room 527, 1402 Broadway, N. Y.

DAINTY

ESTELLE ALLEN

Youngest Versatile Dramatic Actress on American Stage

Address MIRROR

**CLARA TURNER**

Second season stock Vallamont Pavilion, Williamsport, Penna., presenting this week

"SUCH A LITTLE QUEEN," "Paid in Full" (next week)

Invites offers from managers to place her company in permanent stock. Extensive repertoire of the best plays.

W. F. Barry, Bus. Mgr., Updegraff Hotel.

The GREAT RAYMOND

Now on 'Round-the-World Tour Breaking Records Everywhere

W. W. SAUNDERS, American Representative,

625 Knickerbocker Theatre Bldg. Annex,

New York City

HAL BRIGGS

STAGE DIRECTOR AT LIBERTY

Address care Wildman Agency, Grand Opera House, Chicago, Ill.

"A WORLD-WIDE CIRCULATION"

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1857

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

On Sale at Schults's Newsstand, B'way & 37th St., and outside Knickerbocker Theatre Building.

Subscription Rates: 1 year, \$8.00; 6 months, \$4.00; 3 months, \$2.00. Professional Advertisements, 6d. per line. Inquiries and communications may be sent to "THE ERA," P. O. Box 402, New York City.

The English Professional Journal

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum.

THE STAGE

New York Agents: Paul Tausig, 104 East 14th Street, and Samuel French & Sons, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square.
New York Office, 38 West 25th Street.

14 Leicester Street, W. C.

SEDLEY BROWN

At Liberty for Stock

DRAMATIC DIRECTOR

(The man behind the 'script)

Address
1415
Catalina Street
Los Angeles**Edwin Mordant and Grace Atwell**

70 West 47th Street, New York

LOUISE KENT

Address DRAMATIC MIRROR.

RACHEL MAY CLARK

Featured with Paycon Stock Co., Baltimore, Md.

Management E. S. LAWRENCE.

SELMA HERMNA

Management CARLTON LEWIS NAGELY

Box 13, Times Square Station, New York City.

ALBERT LANDO

DRAMATIC DIRECTOR

ENGAGED

Address MIRROR

A. S. BYRON

THAT ROBUST COMEDIAN

Specially Engaged for the Summer

Address 139 West 47th Street, New York.

AITKEN, SPOTTISWOODE

Jlm, the Penman Co., Chicago, Ill.

CARHART, JAMES L.

Maude Adams Co. Management Chas. Frohman.

COLLINS, J. PALMER

Management Chas. Frohman. Green Room Club.

HADLEY, HELAINE

At Liberty. Address again.

HOLLOWAY, J. FRED.

Management Lighter and Co.

McGRATH, CHARLES A.

Permanent address, Actors' Society.

MULDENER, LOUISE

In Europe for the Summer.

STURGIS, GRANVILLE F.

Plays & Sketches. Hotel Belvoir, Denver Colo.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Perm't add., 1415 Catalina St., Los Angeles, Cal.

WHITE, THURLOW

Address Actors' Society.

WILSON, GEORGE W.

Actors' Fund and The Players, N. Y. City.

At Liberty for Next Season

John C. ConneryPast two years with Porter J. White in The Visitor
Care Mirror**Louise Langdon**

"That Dainty Little Ingenue"

IN VAUDEVILLE

Offers invited for Regular Season
Production Preferred**MAY BUCKLEY**

Liebler & Co.

Gertrude Perry AT LIBERTYLast TWO Seasons Yvette, in Graustark
Address 153 Prospect Ave., Ingram, Pa., or Miami**AMY AMES**Comedienne
AT LIBERTYSinging and Character Parts
Address Dramatic Mirror**EVELYN De FOLIART**LEADING WOMAN-ENGAGED
Address 979 Mirror.